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GUITAR IN THE 90S: A ROUNDTABLE

12

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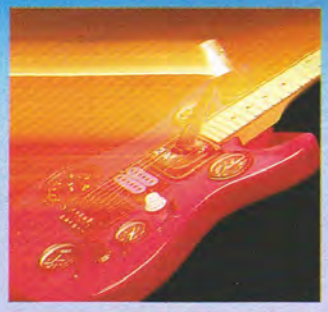

Fretboard Frenzy SH-1041
Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. **Only available in Cassette & CD.**

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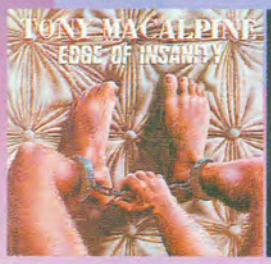

Tony MacAlpine/Edge of Insanity SH-1021. This incredible neo-classical fusion album includes renowned bassist Billy Sheehan and world class drummer Steve Smith who combine with MacAlpine for one of the hottest power trios of all time. Edge of Insanity is a candidate for the most intense guitar oriented album ever recorded.

Marty Friedman/Dragon's Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.

Greg Howe SH-1037. This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

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Jason Becker/Perpetual Burn SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.

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DECEMBER, 1989
VOLUME 7 NO. 2

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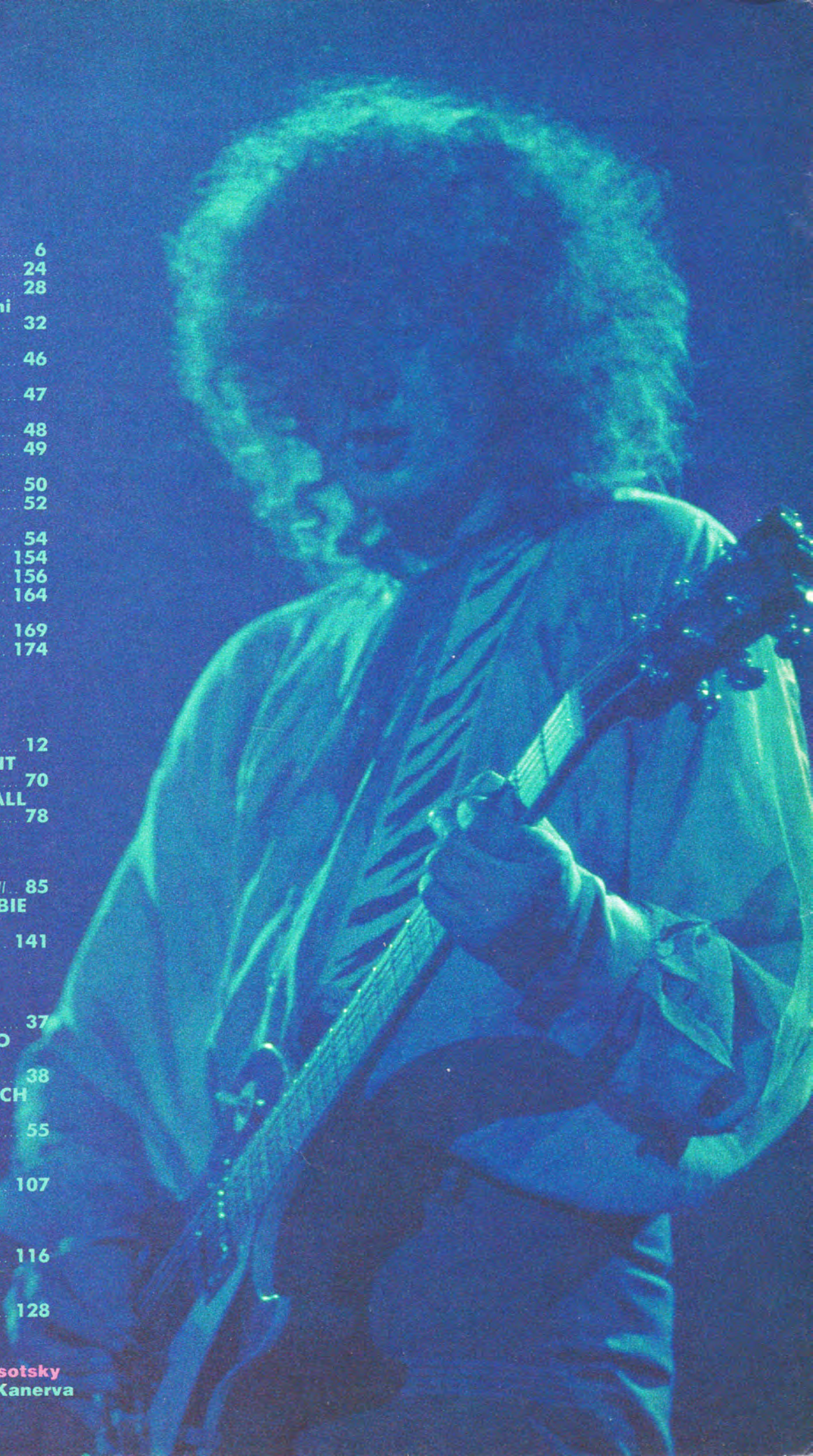

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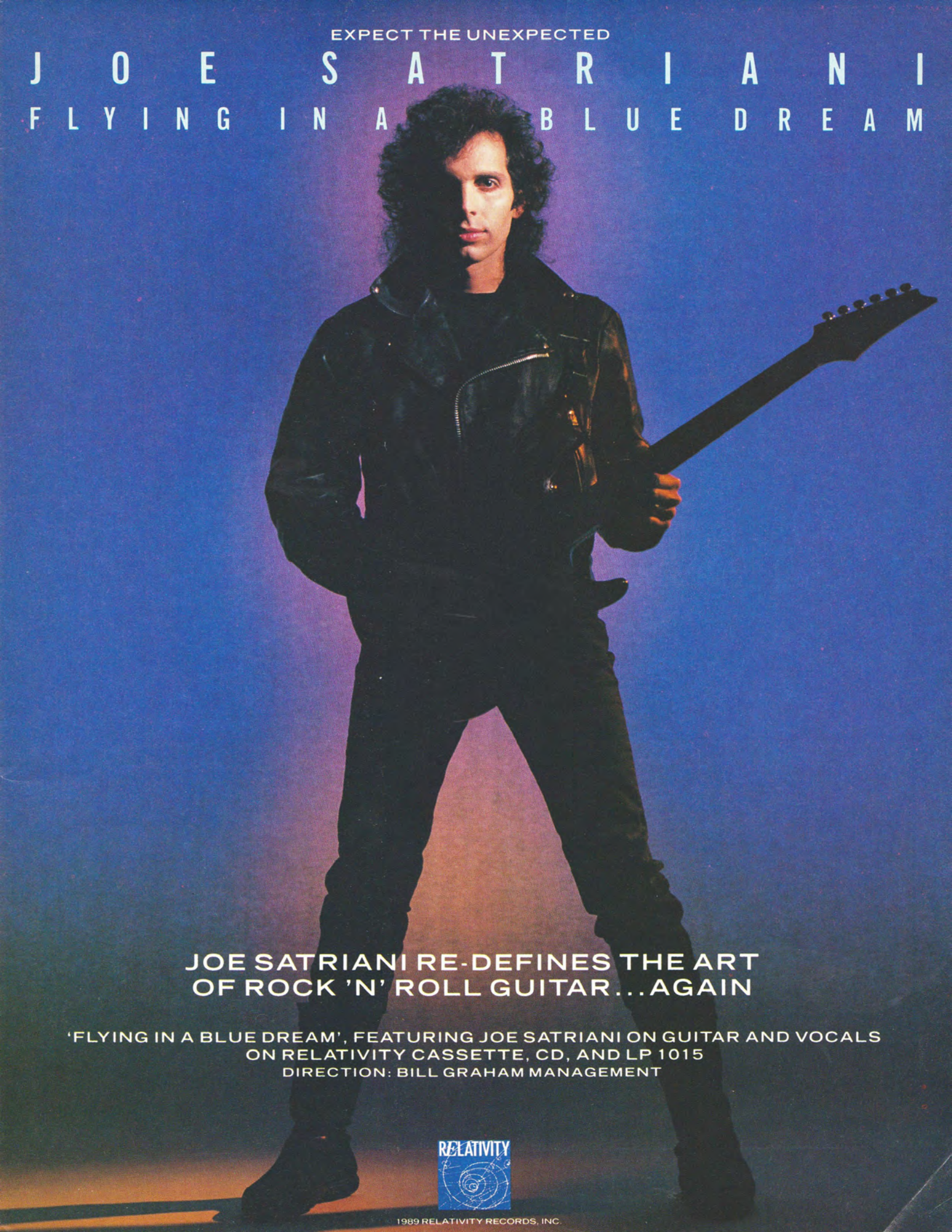
JOE SATRIANI

FLYING IN A BLUE DREAM



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Dear GUITAR,

I am writing this letter to thank both you and Joe Satriani. I've been reading your magazine for two years and in those two years that my issues have come in the mail, I've read the major articles, played the major songs, and put the magazine away until the next issue arrived. Then one day I was playing and I suddenly realized that I had the potential to become a talented musician, but I had none of the necessary theories to do so. My next issue came and I read the entire thing. I came upon a section called Guitar Secrets. For the first time in two years I read the section very carefully. I would like to thank Mr. Satriani and the editors for helping me realize that there is more to guitar than just playing a popular tune.

Chris Miller
Edina, MN

Dear GUITAR,

I'm writing to you in regard to the subject in Jeffrey Mendoza's letter in your Aug. '89 issue. When he wrote about the way guitar players want to learn particular solos "note for note," he hit the nail right on the head. Today, all I ever hear are guitarists playing what others have created, and the sad part is that all they're playing are notes: they have no feeling or emotion in their music. It's all just a re-creation of someone else's feelings and emotions. If guitarists are to ever learn their own style, and become more creative, they should look inside themselves for that certain solo, or perfect riff. I'm not saying that learning other artists' music is wrong or bad in any way; in fact, it can increase your knowledge of the guitar immeasurably, but, there is a limit. What it comes down to is this; if everyone were to play everyone else's style, they would never play what is most important—what they feel.

William F. Pylate
Houston, TX

Dear GUITAR,

In response to Jeffrey Mendoza's letter (GUITAR, Aug. '89), I ask these questions: Is world renowned classical violinist, Itzak Perlman, a credible arist? Can symphony orchestras be considered to be composed of credible musicians? After all, they only play other peoples' music. When aspiring musicians and guitarists (such as myself) first start on their own musical ventures, they attach themselves to a style of music that they find stimulating and exciting. They then learn to play their favorite pieces to perfection in hopes of impressing their relatives, peers, or just themselves. This is a natural stage in human growth called imitation. When the person has achieved technical proficiency (at least to themselves), he/she begins to create music that they enjoy, using their influences as a backbone. With time, patience, and most of all, practice, the person will have evolved into a musician, with his or her own individual style of playing and style of song. Mr. Mendoza even states in his letter that the only way to become a musician is to read and learn as much as possible. Right, learn as much of other peoples' music as possible. Only through others can a person find his or her own true musicality. Without other peoples' music, one wouldn't even know what music is.

Dan Chernow
Lexington, KY

Dear GUITAR,

I've been reading your magazine since it came out, which is just about the time I first started playing guitar. I have never taken lessons and I never will, as long as your magazine is out. I would have given up guitar if it weren't for your magazine, because I had no idea what I

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GPM 12/89

was doing with it. If I had a problem and I did not know how to do something, I would open the magazine and find it in there—and I still do. May you have further success.

Scott Burton
Everett, MA

Dear GFPM Guys,

I'd like to thank you (esp. Andy Aledort) for that great article on R.E.M. guitar techniques. Although I'm already a fan of Peter Buck's open string chords and folk rhythms, I pounced on Aledort's tab like a buzzard on a gutwagon. The notes were all there, including a bonus string of "open" chords played up the neck. These chord forms have helped me write two more songs, using "Peter Buck's" technique, to incorporate into my own, similar signature style (which I haven't quite achieved, considering I'm only 14-years-old). Andy Aledort left me satisfied for a while, but I'm getting hungry for more R.E.M. (and besides, my girlfriend would be really impressed if I could play "Catapult"). Can anybody help?

Todd Beene
Florence, AL

Dear GUITAR,

I used to be into the Vinnie Moore/Paul Gilbert speed thing, but then I read a Tesla article that opened my eyes. They were honest, and I remembered values that I had before the finger exercise guys came out. It really is the feeling and music that counts, not how fast the solo is. My development as a player and a writer are back on track now, and I'm headed in the right direction. I'd really like to thank Tesla for being honest and for great music.

Amy Peters
Ridgecrest, CA

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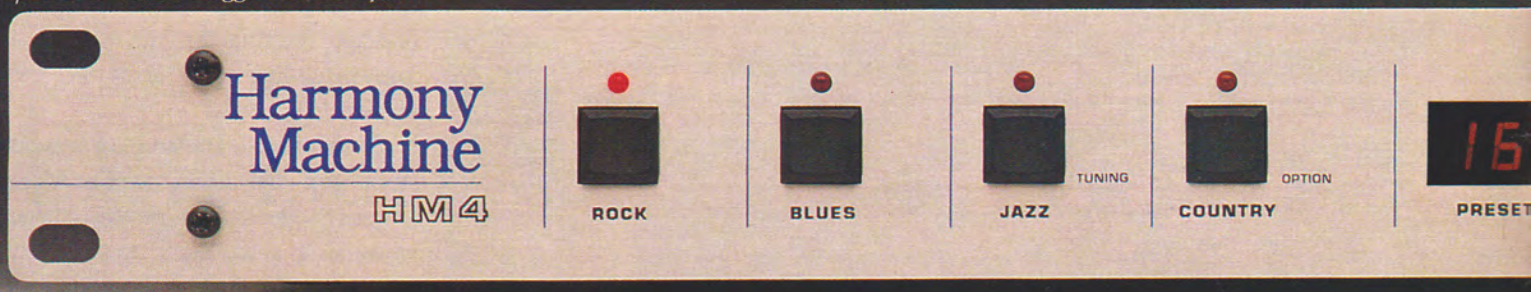

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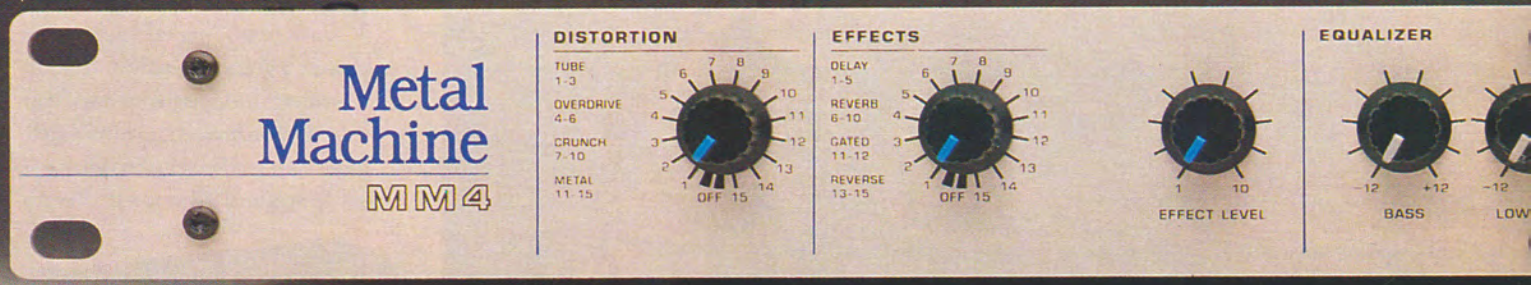

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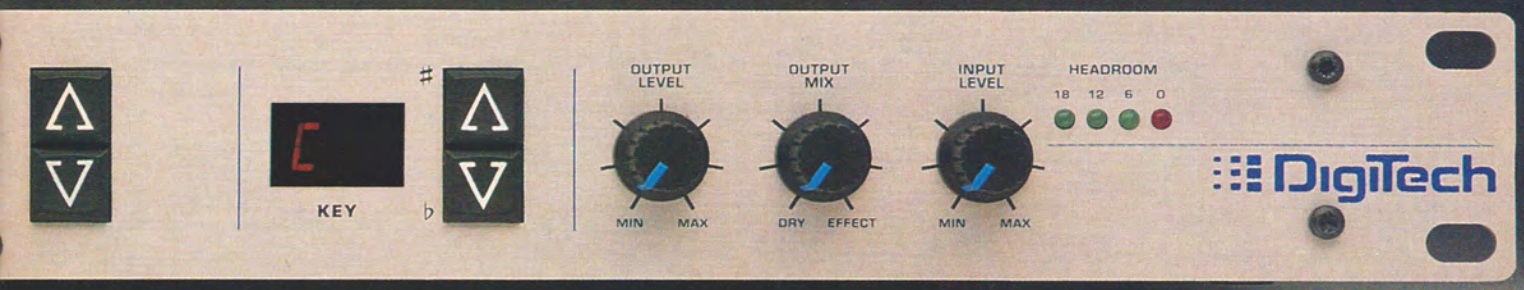

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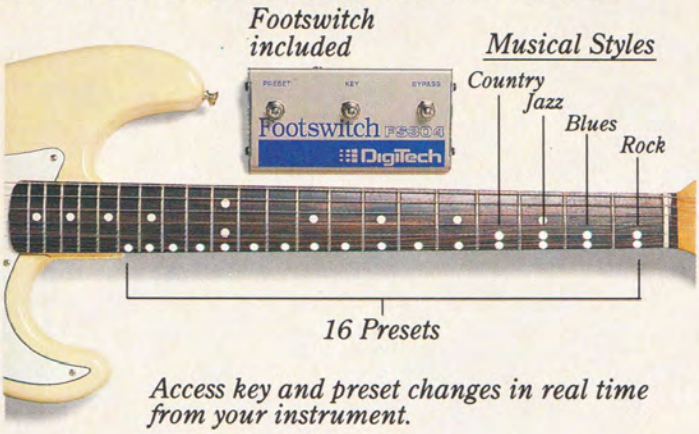

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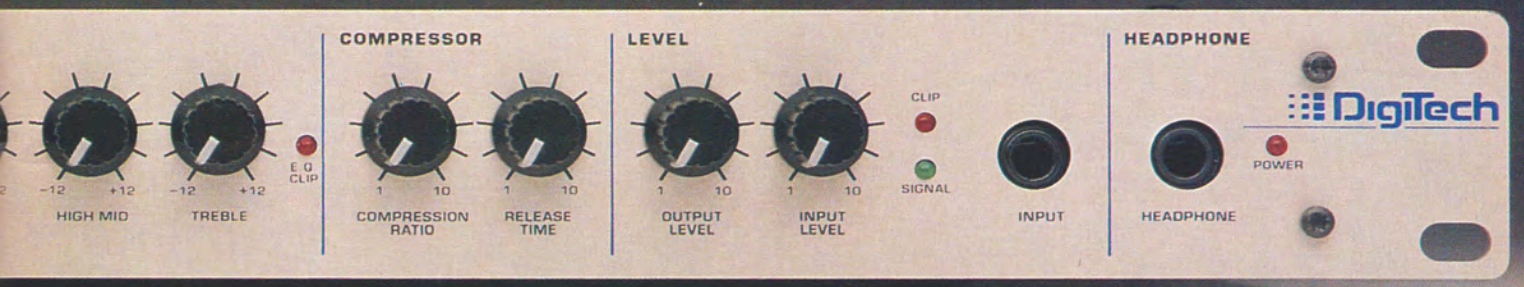

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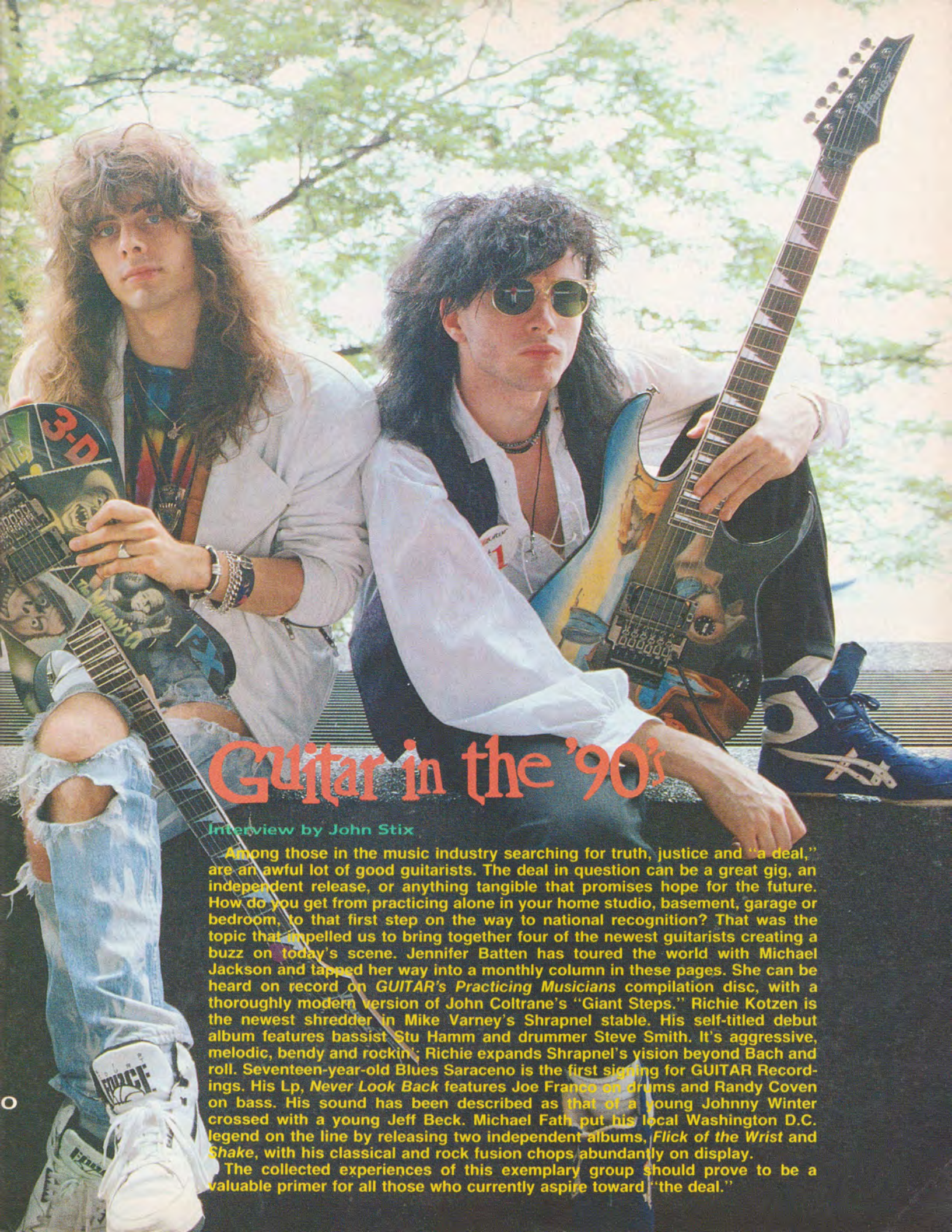


Guitar in the '90's

Interview by John Stix

Among those in the music industry searching for truth, justice and "a deal," are an awful lot of good guitarists. The deal in question can be a great gig, an independent release, or anything tangible that promises hope for the future. How do you get from practicing alone in your home studio, basement, garage or bedroom, to that first step on the way to national recognition? That was the topic that impelled us to bring together four of the newest guitarists creating a buzz on today's scene. Jennifer Batten has toured the world with Michael Jackson and tapped her way into a monthly column in these pages. She can be heard on record on *GUITAR's Practicing Musicians* compilation disc, with a thoroughly modern version of John Coltrane's "Giant Steps." Richie Kotzen is the newest shredder in Mike Varney's Shrapnel stable. His self-titled debut album features bassist Stu Hamm and drummer Steve Smith. It's aggressive, melodic, bendy and rockin'; Richie expands Shrapnel's vision beyond Bach and roll. Seventeen-year-old Blues Saraceno is the first signing for GUITAR Recordings. His Lp, *Never Look Back* features Joe Franco on drums and Randy Coven on bass. His sound has been described as that of a young Johnny Winter crossed with a young Jeff Beck. Michael Fath put his local Washington D.C. legend on the line by releasing two independent albums, *Flick of the Wrist* and *Shake*, with his classical and rock fusion chops abundantly on display.

The collected experiences of this exemplary group should prove to be a valuable primer for all those who currently aspire toward "the deal."

You woodshed to become a good player, but then there is some piece of luck that gives you a big break. What was your lucky break?

MICHAEL: You have to create your own luck. There's a certain amount of timing and positioning. You have to believe in yourself and think you're good. You have to think you have something new to offer. I basically believed in myself and went ahead and did my own independent release. It's one thing getting in, another thing staying there.

JENNIFER: Before playing with Michael Jackson, I had a couple of books out and was playing in a couple of local bands around town. That was about it. I didn't have any records out. For me, the luck was hearing about the audition and being able to get in there for it. A lot of times, you hear about auditions and you can't get in. They have their pick of a half dozen top people who want to come in. I was lucky to get that chance. I heard about it from a friend of mine. I guess being an instructor at G.I.T. helped.

BLUES: I auditioned for a gig once, but the A&R people thought I was too loud for the part.

RICHIE: Where I live there's no bands worth auditioning for. I'm sort of out in the boondocks. I was lucky when I sent a tape to Mike Varney. He liked my music and put me in his column. We started corresponding and decided to do a record. That was the best thing for me. I'd been playing in a cover band for four years. When I was in 10th grade I was playing full time, getting home at four in the morning and getting up for school the next day. We were trying to get a deal on our own but not having much luck. We did a lot of progressive stuff, which was cool. We did "La Villa Strangiata," by Rush, Sugar Loaf's "Green Eyed Lady," and Kansas' "Carry On Wayward Son."

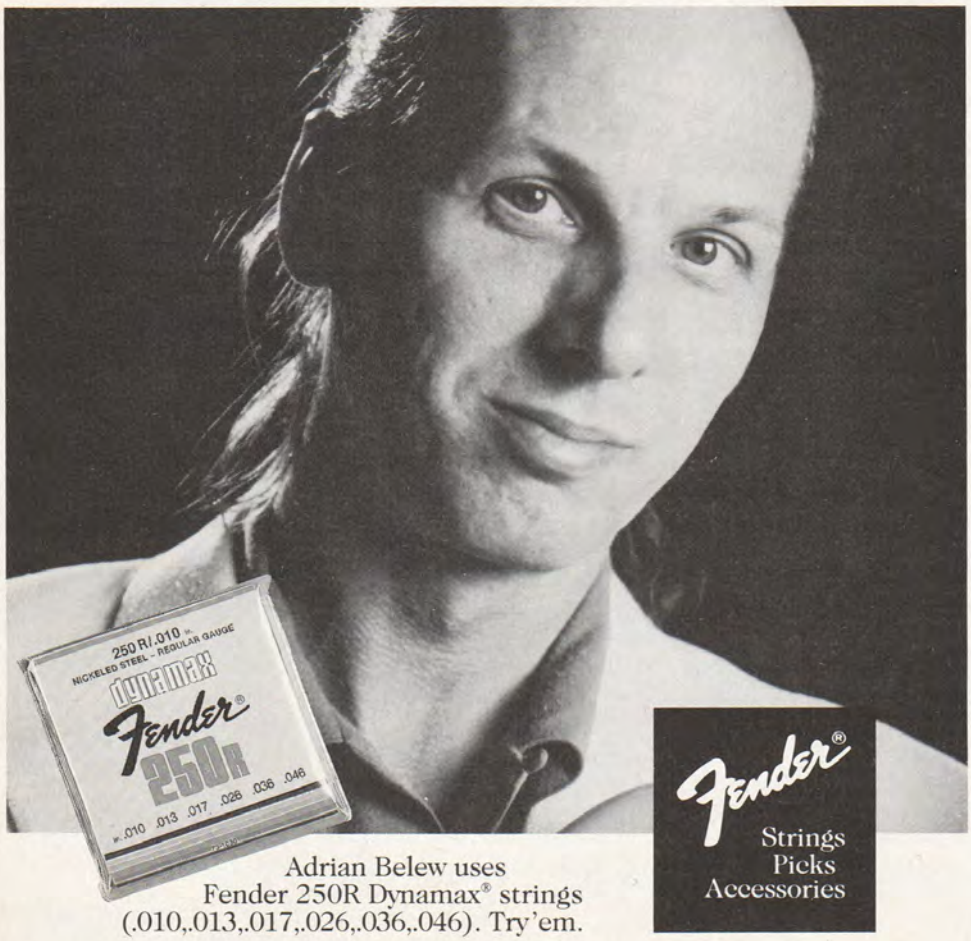
Robin Visotsky

BLUES: My big cover tune was "Rock 'n' Roll Hootchie Koo."

MICHAEL: For me it was "Beat It." We do "Frankenstein," which is on my second record. I did all the keyboard parts on the guitar.

BLUES: When I was playing in my room and woodshedding all my chops, the whole thing for me was to try to get out and do something. The local band scene was kind of depressing, because I don't think what I was doing was being appreciated. I went out and got a four-track and started putting together demos and sending tapes everywhere. That's how I ran across a record deal, through tapes. One thing that was real nice for me was that I worked in a local music store. That worked out well, because I was in the circle. When you're outside the circle it's hard to get in. Once you're in, you get all the news: what band is coming to town, who is auditioning, what players you want to use for your band, which to stay away from. But I had a problem with my age; I couldn't get anybody to play with me.

RICHIE: When I was 15 I was playing in all these clubs and my parents had to come out to the gig so I could play. I played like 500 gigs.



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JENNIFER: I think luck is the energy you create within yourself. You can run into people all the time who aren't getting anywhere in music and you see a side of them that is completely negative and jaded from it. They'll be putting everything down. You have to create a positive energy with yourself that makes people want you. I definitely have more confidence now. Everything that happened along the way gave me confidence. It's hard. There are real shredders out there. It's real easy to get insecure and I think most of us have a good deal of insecurity. Some are better than others at hiding it. As long as you believe you've got something to say, that's the thing that keeps driving you.

BLUES: You've got to go for it. You can either think about doing it or you can do it. The bottom line is, you've got to go out there and take a big risk. It's real scary. When I go to clubs I really want to sit in, and many times people asked me and I wouldn't because I was scared. I remember one day I said, "Forget it. I'm not going to be scared." You never know unless you try. There is nothing to be ashamed of. Do the best you can at that particular moment. What's going to happen is what's going to happen.

How do you feel about the mix of playing live versus developing your chops at home?

Robin Visotsky

MICHAEL: You've got to do both.

RICHIE: I have to play live. The time since I did my record until now is the longest period in four years where I have not been playing. For me, the best part is to play in front of people.

MICHAEL: Recording is okay, but a pain in the ass.

BLUES: I hate it. But when I hear the final product, it makes it worth it. Perfection is a lesson to be learned. There is a time for it. Doing an album, I can bring in a certain amount of perfection and let a certain amount go, because it's a never ending goal. You can play that note for hours and hours. It's a tradeoff. You'll get one note that has more emotion than another. When you get the one that's technically perfect, you say I wish it had that feeling. If you sit there long enough, you play the licks so many times you start losing grasp of reality. There has to be a certain level when you let it go.

MICHAEL: I'm a different player live than I am in the studio. Live is performance. To me a tour like Jennifer did with Michael Jackson would be unbelievable. I did something once with Peaches and Herb. It wasn't as big, but it was still r&b. Didn't you enjoy it for a year and a half?

JENNIFER: There was no work, except getting up in the morning and packing your bags.

MICHAEL: Did it take long to relax?

JENNIFER: I was relaxed from the jump. It was a lot easier for me to play in front of massive crowds, because I felt real removed from it. We were so well rehearsed, I didn't have to think about what I was doing. It was just a matter of having fun. Playing for a couple hundred people was a lot more work. Especially a couple hundred guitar players.

BLUES: When you play for guitarists, no matter how good you play, I've always felt that they say, "I can do it better." Maybe that's what motivates a person. That's what gives you a drive to go on.

RICHIE: I think music is more competitive than sports in that way. I hate that.

BLUES: I play just for the sake of playing. I'm just doing my thing and some people are going to like it, and some aren't. I have no power over that; it's either going to happen or it's not.

JENNIFER: I feel the competition sometimes and try to get it out of my mind, because it's unhealthy.

MICHAEL: I think it's more competitive than people care to think. People say it sucks because it's competitive. Realistically, it's very competitive and you have to be competitive.

RICHIE: To make yourself better.

MICHAEL: Exactly. It's nice to be able to say, I'm into my own thing and don't think about being better than the next guy. But I think about that all the time. I

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think we all feel that, to some degree. It pushes you to get beyond and then helps with your positioning and timing.

BLUES: A certain amount of competition can be healthy. If you use it too much you completely worry about what the other person is doing. That could be very negative. You've got to keep your eyes open and see what's going on. You've got to be aware of it, but I don't think you should stay up nights worrying about your competition. Take what is going on into consideration and use it to benefit yourself in your own way.

JENNIFER: I got some insight first hand from teaching at G.I.T. I would hear the kids slagging players that I thought were great. The first time I heard somebody slag Van Halen it blew my mind.

MICHAEL: That's always going to happen. People say that Hendrix was sloppy. What's sloppy? Is he playing an 11th arpeggio sweep? He was doing his thing rhythmically. When you're hearing people slagging Van Halen, it's because they're doing different things.

RICHIE: A lot of people are jealous. They have attitudes like, I can do that. I thought music was supposed to be enjoyed, not torn apart.

JENNIFER: There's definitely the gunslinger attitude at G.I.T. A lot of kids come there who are kings in their own home towns. All of a sudden they're in L.A. with people from Germany and Sweden and Australia. They're so blown away. The thing about slagging is if you can successfully slag everybody out there, then you'll be a God. That's what the kids do to make themselves feel like they can deal with it. That's my theory.

What are your home studio situations?

BLUES: I've got a bedroom.

MICHAEL: I tell all my students that the invention of the home four-track has probably done the most for guitar playing. The guitar is such a unique instrument and there are so many possibilities for expression. It pulls identity out more than piano or trumpet. As far as home studios, everybody should have a four-track. I have access to studio stuff. I don't have any of this stuff at home. I keep it in my head until I record it.

JENNIFER: I sunk all my tour money into my home studio. I've got a 16-track 816 Fostex and a Carvin 24 input board, and as soon as it gets wired, you won't ever see me again.

MICHAEL: I'm waiting for that instead of the four-track. I want the 16 or 24-track, like Steve Vai has in his basement.

RICHIE: I have an eight-track studio and I just lock myself in there and sleep in there. I never want to come out.

BLUES: I don't have a studio. I have a four-track and every now and then I have access to a studio. Hearing yourself plays such a big part of growing as

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JENNIFER: When you put stuff down on tape, you really see where you're at, as opposed to playing live, where you can think you're grooving just fine and all of a sudden you hear it on tape and there is nothing to cover you up. There's no drums covering up your mistakes. It's right there in your face. It's a great learning tool.

How has it been getting press and getting your name known locally?

BLUES: You've got to get out and be seen. They'll never find you in your bedroom, unless you play real loud.

RICHIE: I once did a local TV show. I was this 15-year-old kid doing licks. It was kind of a novelty.

JENNIFER: At G.I.T., we had a reference center for all the gigs that were coming to town. A lot of bands that were looking for players would call G.I.T. There was a billboard set up. Every day, all the kids would go by the billboard and see what was up. I think it's a good idea to try and get in the magazine columns. I also think you should move. If you're in a small town, you can get to a certain point, but unless you're in New York or L.A., it's going to be a lot harder.

MICHAEL: For the gigs, you're right. Doing an instrumental record and then an instructional clinic, it's possible to live anywhere. Look at Vinnie Moore. He doesn't tour, lives in Delaware, and everybody all over the world knows who he is. There is a certain marketing that guitarists can do. I'm not discounting what you're saying. You're right for getting the gigs. I think it's possible to do otherwise. I want to stay in Washington. I love it. I like L.A. and New York. But I love Washington. It's not a music town. But I feel I can market myself.

JENNIFER: If Warren DiMartini and Jake E. Lee were still in San Diego, I don't think Ratt would have happened down there.

BLUES: It can be frustrating. I practiced more than people my age, and I was 13 or 14 and all I wanted to do was play out. One thing I always lacked was the experience to play out. The problem I had doing things at a young age was that I wanted to play with people good enough to keep it together. So I was 13, playing with people who were 19 or 22.

RICHIE: I was lucky. For my first band, I was in 7th grade playing carnivals. In club bands I was playing with guys who were almost 30. You've got to play with people better than you to get better.

BLUES: I found it real hard. I could never find a gig. People my age who had the gigs were, I felt, in an area where I would not benefit by playing with them. People who were older were much, much older, and I don't know if they were intimidated or embarrassed to be seen with a kid my size on stage. The

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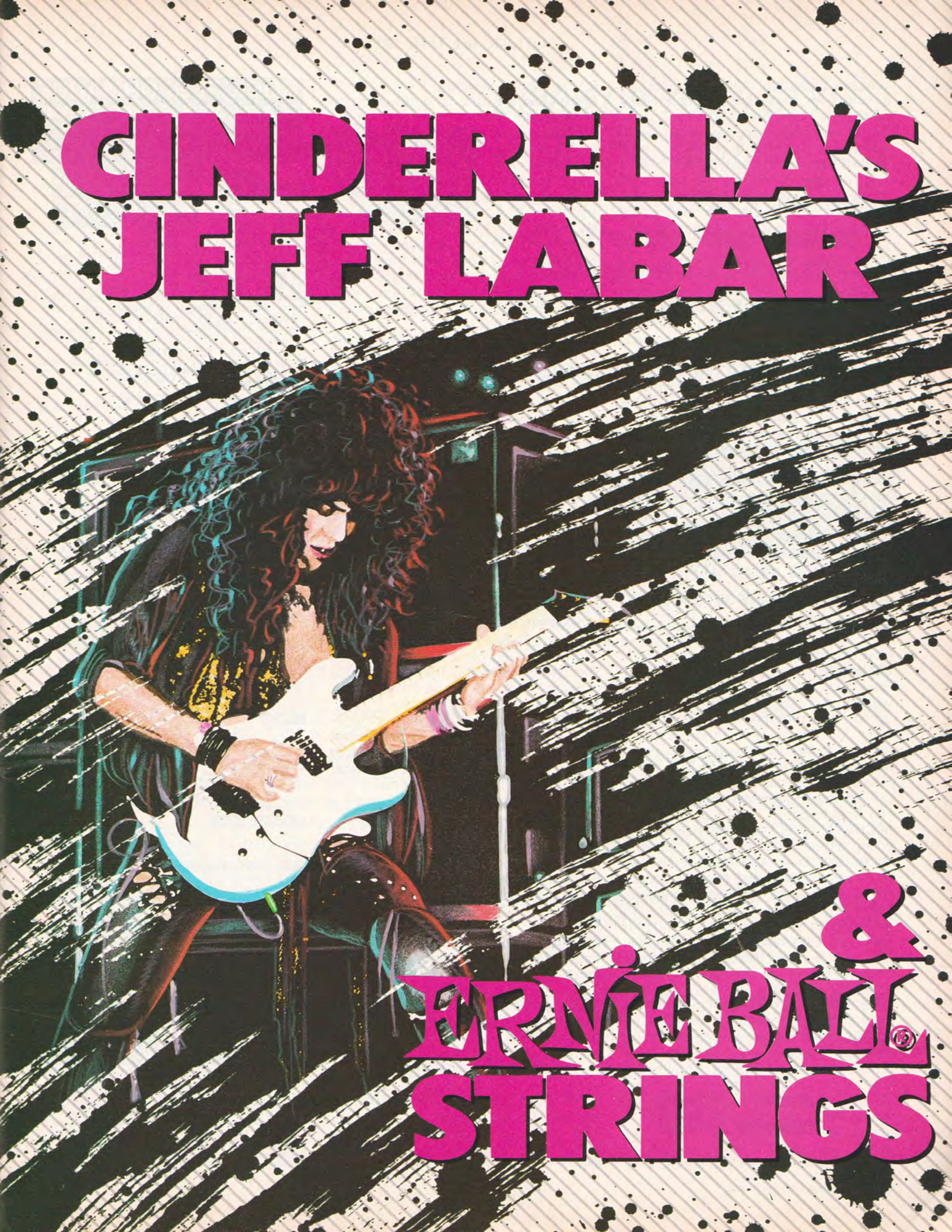

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only way to combat that was to shed for a certain amount of time until I turned 16 and got a car. Then I joined a local band. As of now, I rarely play out. I wish I played out a lot more.

JENNIFER: I wish I played out when I was a teenager, but my mom wouldn't let me go out. There's a musicians referral service in town and I went and got all these numbers and started calling people, and my mom wouldn't let me go out, because they were strangers.

RICHIE: My mom went with me.

BLUES: Let's give parents a plug. Having supportive parents is beneficial in many ways. When you come home from that gig and you didn't do that good, you've got somebody sitting there saying don't worry about it. It really helps. People who don't have supportive parents shouldn't be discouraged. If you have them, it's a natural benefit.

Luck is the energy you create within yourself. You have to create a positive energy that makes people want you.

How did you each develop your styles?

JENNIFER: I was totally inspired by Steve Lynch, who was in my class and went on to Autograph. Tapping sounded so modern to me. Also, hanging out with Joe Diorio and those modern sounds, I knew that it was my direction right away, once I started easing out of jazz and back into rock. The older you get, the more defined it gets as to what you want to do.

MICHAEL: I was classically trained very young on piano and trumpet. I played a whole lot of blues and I love doing that. I'd heard violinists play lines that could be really cool on the guitar or piano. There's a thing now with sweep picking and tapping, but I look at it as kind of a keyboard idea. You've got the interval stretches. I think different instruments inspired me to go into different directions. Instrumentally, it's really cool because you just do your own thing. I do a lot of things.

BLUES: I see a lot of new players doing ultra cool tapping and I try to incorporate it, but what I've found is that every time I try to do something that's not me, like trying to play real fast, it never ends up working out. What I did when I played was what came out. I don't have any control over it. I like to incorporate what's new, but I think you should play for the sake of playing.

MICHAEL: The idea is to get your personality out.

RICHIE: I never tried to take a certain technique to a certain level. I try and take things that happen to me and incorporate that into my playing. I learn as much as I can and apply it to expression.

MICHAEL: Don't you ultimately want to be able to play what you hear?

RICHIE: Yeah, or play what I feel.

BLUES: Everybody says that, and for me it's the opposite. I don't hear music in my head. I don't go to sleep with a song in my head.

MICHAEL: I work on it. The whole thing about playing naturally and off the cuff is cool. My philosophy is, if you don't try stuff, you don't really know. You have to do a certain amount of practicing to discover new feelings. You're not born with everything you end up with. You learn a lot along the way.

BLUES: A lot of people say, if I feel real frustrated, I want to sound real frustrated. What keeps me playing is that I'm creating something and I don't really know the outcome. That mystique is what makes it interesting. Instead of trying to get something across, my thing is trying to create something and when it's done, I look back and say, it sounded like this at the time.

JENNIFER: My personality musically is a result of what I've studied and who I've listened to. It's a fusion of all that stuff. What I remember from what I study is my favorite stuff.

MICHAEL: I agree.

BLUES: It's different for different people. I know some people who don't practice, but they pick up the guitar and sound great at what they do. It's what works for you. There's no regimen. If you practice four hours a day, you'll sound a certain way.

RICHIE: That's all I do 24 hours a day. I sit in my home studio and play.

MICHAEL: I don't know if practicing 16 hours a day is as productive as going out to a ballgame or a movie.

RICHIE: I'm not even practicing, I'm just playing.

MICHAEL: Don't you think you have to have a lot of life experience, too? It's a combination of certain life experiences. Blues, you're hopefully not going to play the same when you're 25. Hopefully, you'll learn a whole lot between now and 25. I did. I look at it as, if I'm not a lot better a year from now, it wouldn't be exciting. Getting better is relative, so it's in my own mind, not what anybody thinks, but what I think.

BLUES: Guitar playing is an individual thing. If you do practice, you will get a certain way. If you enjoy playing, just do it.

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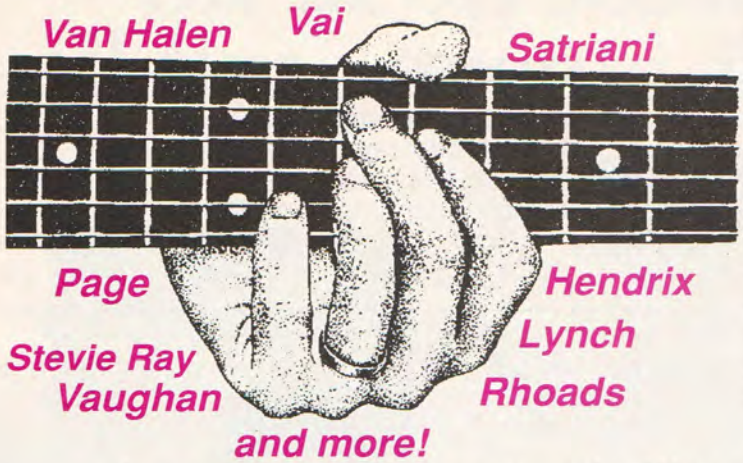

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This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573.*
Enclose a SASE if you want your tape returned.

NAME: BRIAN CARROLL
AGE: 20
ADDRESS: 1964 Oxford Ave.
Claremont, CA. 91711
INFLUENCES: Michael Jackson, Paul Gilbert, Louis Johnson, Joe Satriani, Shawn Lane, Jennifer Batten
EQUIPMENT: Modified Kramer guitar, Aria Pro bass, Peavey Renown amp, Alesis Midiverb II digital reverb
PERSONAL STATEMENT: I began playing guitar at age twelve. However, I didn't become serious until the following summer, when I moved to Claremont from Huntington Beach, CA. My playing improved with lessons from various teachers, most notably, Paul Gilbert, with whom I studied for over a year. In recent months, I've been putting my efforts into making demo recordings of my playing and writing styles.
COMMENT: Contemporary Fusion Rock, played with punch, verve and all the chops you could ask for.

NAME: KEVIN BRIGGS
AGE: 26
FORMER BAND: Clearlight (Pink Floyd covers)
ADDRESS: 5 Westmoreland Avenue
Dundas, Ont. L9H 5E2
INFLUENCES: Jimmy Page, Eddie Van Halen, Jim Hall, Steve Vai
EQUIPMENT: Main Guitars: Charvel Model 6, Ibanez PL 1770, Fender Strat; Amps: Laney AOR 100 watt head, Laney 4x12 cabinet, Fender Montreux; Pedals: Boss NF-1 noise gate, CS-2 compression sustainer, PW-1 Rocker wah; Recording Equipment: Tascam 246 Portastudio, Yamaha Rx15 drum machine
PERSONAL STATEMENT: A self-taught guitarist at sixteen, I became obsessed with the instrument, practicing five to ten hours a day. The following year I began playing professionally with heavy metal bands in the Hamilton area, giving me my first experience of what it was like in the real world. During my last year in high school, I studied jazz and

classical guitar at a local music school and I auditioned for and was accepted to the Mohawk College music program, where I studied jazz for two years, supporting myself with a part-time job teaching guitar at a local music store. Two years later, I got a job touring with Clearlight, in which I gained a great deal of experience traveling across Canada and the U.S. When not on the road, I was able to do some studio sessions and play with a fusion band called Modern Concepts. I have just recently left Clearlight and am auditioning for bands while spending the rest of my time writing original radio-oriented songs along with instrumentals.
COMMENTS: Modern rocker who knows the value of restraint; best of all, he's got the touch.

NAME: DALLAS PERKINS
AGE: 24
ADDRESS: P.O. Box 1302
Largo, FL 34649
INFLUENCES: Jimmy Page, Steve Howe, Al DiMeola, Allan Holdsworth, Felix Mendelssohn

EP LOOKING GLASS
EQUIPMENT: Dallas Perkins Custom with Kahler Tremolo
PERSONAL STATEMENT: Originally from Pittsburgh, PA, I currently reside in Clearwater, FL, where I am involved in numerous projects. In addition to teaching a large roster of students in the Tampa Bay area, I also conduct guitar clinics for Florida's largest music outlet, Thoroughbred Music. I appear on Tampa's rock talk show, *The Wild Side*, with a weekly instructional segment that coincides with my column, Fretworks, published in Music Pulse and several other Florida music magazines. This past year I produced my first Ep,*Looking Glass*, which received critical acclaim and worldwide sales. More recently, I was awarded "Most Outstanding Guitarist' by the Peoples Choice Tampa Bay Music Awards. Currently I am at work on a new demo, showcasing my technical precision in a more accessible band format. I will be relocating to Los Angeles to shop material and form a live project.
COMMENT: A well-balanced speed approach with melody and aggression treated as equals.

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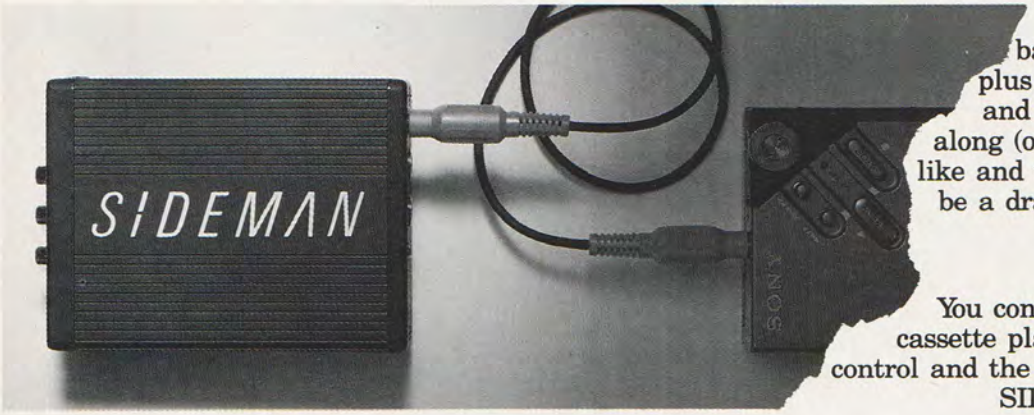

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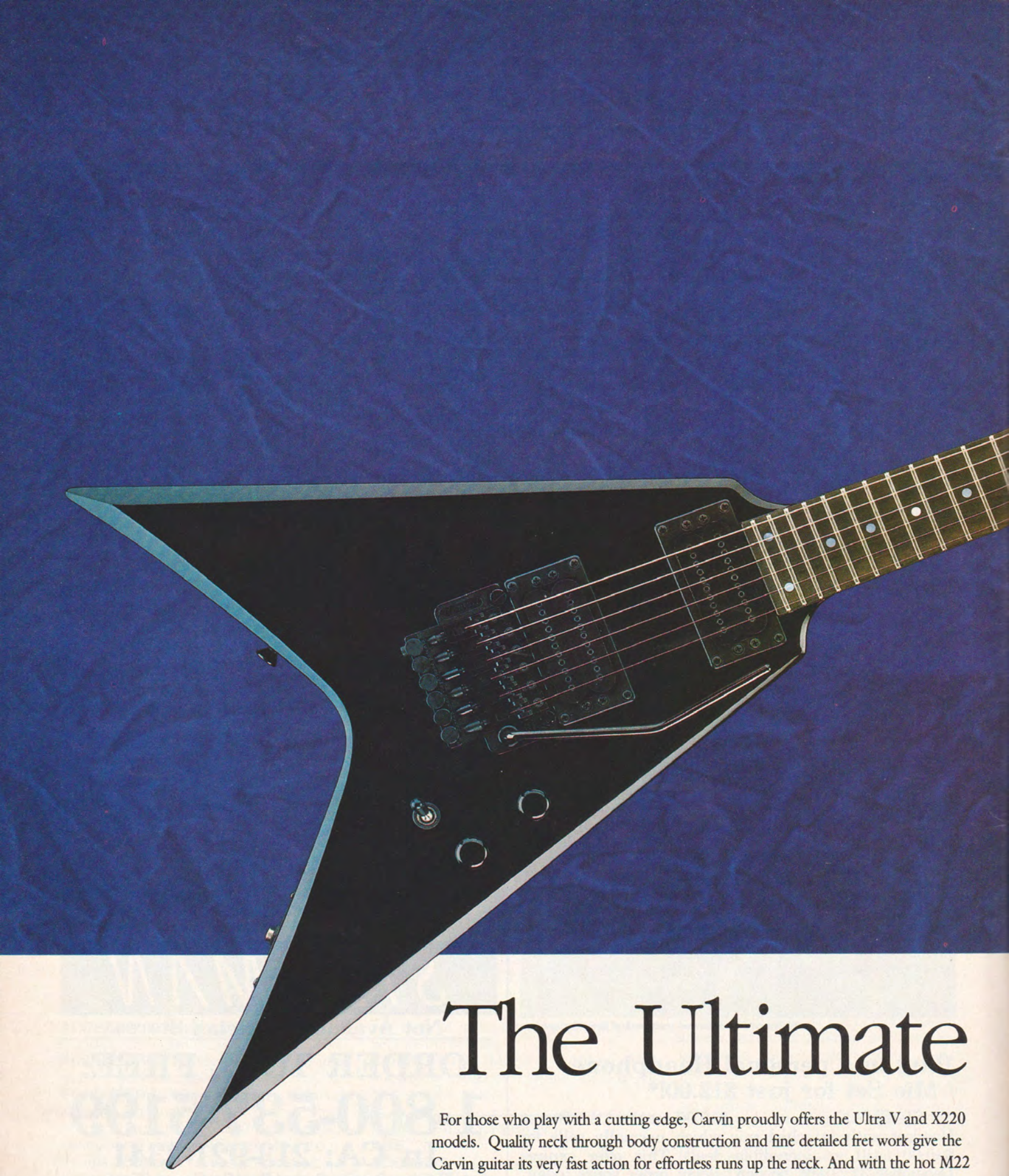

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By Andy Aledort

THE FORGOTTEN, PART TWO

Joe Satriani pays homage to Carlos Santana with this Middle Eastern-flavored tune, based on the C Aeolian mode (also known as natural minor), spelled: C,D,Eb,F,G,Ab,Bb. The tune begins with a slow melody which features many sustained tones, reminiscent of Santana's "Europa." Notice Joe's subtle use of tremolo bar vibrato, used to enhance the vocal quality of the phrases. Supporting the lead guitar are two rhythm guitars split left and right in the mix, both with a clean tone; these two rhythm guitars are arranged here for one guitar. Notice also Joe's frequent use of "rakes," downpicking across muted strings into the target note, and his use of pinch harmonics, articulated by getting the edge of the pick and part of the thumb into the pick attack. Joe displays a beautiful vibrato during the melody section, both with and without the tremolo bar, and I suggest close listening to the recording in trying to recreate it.

Joe begins his solo with a riff based on C pentatonic minor (C,Eb,F,G,Bb) reminiscent of Jeff Beck's "Highways," before moving back into C Aeolian. The real beauty of Joe's playing is that all his phrases have great fluidity and conviction, and his playing here rarely sounds "scale-y." His lines combine precision with spontaneity, creating a spirited soloing style that most chops-oriented players fail to achieve. Joe returns to the second half of the melody after the solo, this time performing it with slight variations. When playing this tune, feel free to "hear" the melody in your own way, as I'm sure Joe does each time he performs the tune.

For the final section, Joe establishes a repeated rhythm pattern to solo over, moving from Cm to Fm7add4/Ab. Notice the hammer-ons used in the rhythm part and Joe's use of unusual chord voicings. Overall, this isn't a hard song to play and contains many of the techniques Joe is known for.

CHINA GROVE

This Doobie Bros. classic opens with one rhythm guitar panned hard right playing the opening rhythm figure, joined in bar five by a second rhythm guitar playing a similar but sparser part. The first guitar has a very distorted tone and an abundance of echo, while the second guitar has a clean tone and less echo. The interesting thing here is that at this point of the song (and later before the final chorus), C#5 and C#m are used in the chord progression instead of A/C#, a far more common cadence. A/C# is subsequently used for the majority of the tune. The two guitars are written separately during the intro, but for the verse sections they are written for one guitar as they are playing essentially the same thing.

During the chorus, the guitars play a brief phrase in the harmony of a third, based on E pentatonic Major (E,F#,G#,B,C#). The two guitars are written as one again for the bridge section. Tom Johnston's guitar solo is based primarily on E pentatonic Major and is made up of slow, melodic phrases in a style reminiscent of Eric Clapton. For the second half of his solo, he utilizes E pentatonic minor (E,G,A,B,D). This is a fun song to work out with a band and should be good for guitarists of all levels.

THE OCEAN

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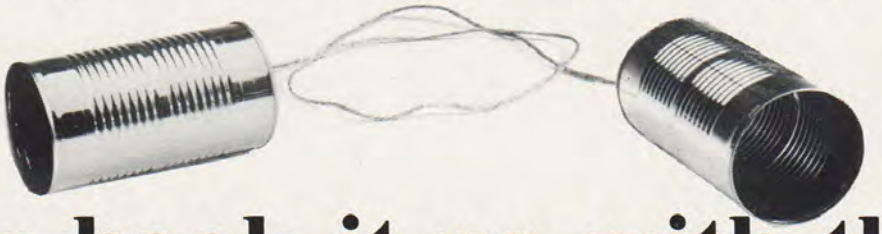

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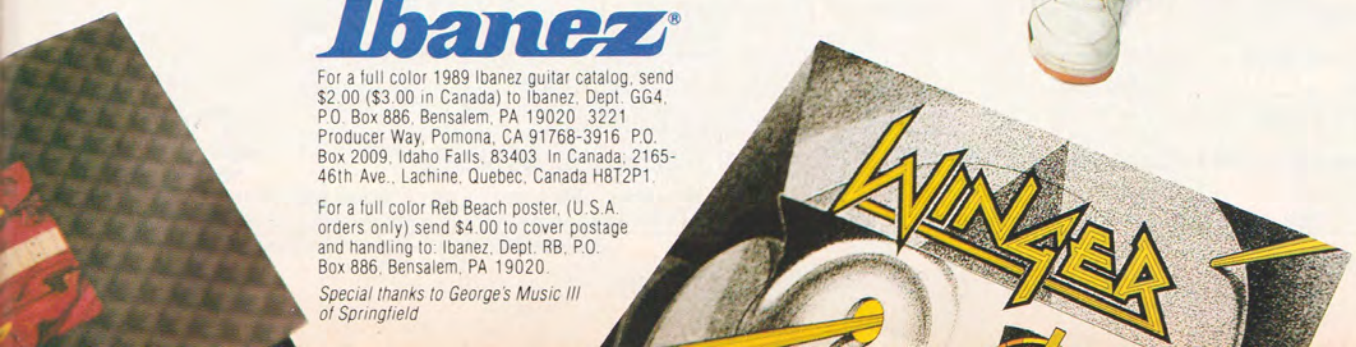

open this *classic* Zeppelin track. The intro part (same as the chorus) shifts between 4/4 and 7/8, utilizing 16th-note syncopations as well. Count slowly and feel the rhythm of the line to get this part down. The verses are in 4/4, except for the last bar, which is 7/8, leading back into the chorus. Notice how Page's rhythm part during the verse is made up of four 16th-note accents played on and off the beat, alternately, creating the feeling of turning the beat around.

Page's first guitar solo, played over the chorus pattern, is based on A pentatonic minor (A,C,D,E,G) and features Page's classic thin, Les Paul sound, distorted and with virtually *no* sustain. Following the solo is a brief section which elaborates on the verse rhythm pattern, with four guitars playing simple notes, creating some bizarre harmonies. This part has been written here for three guitars; you could *try* to recreate it on one guitar, but it's impossible to retain the articulation and get all the notes in at once.

The second guitar solo features a shift in tempo and feel, as the tune gets faster and employs a "triplet feel' (two 8th notes = tied quarter + 8th). Page's solo lines here are based primarily on A pentatonic Major (A,B,C#,E,F#), with the signature lick at the end of each phrase based primarily on the A Major scale (A,B,C#,D,E,F#,G#), played in the harmony of a third (Diatonic). For the last chorus of soloing, Page uses a triad shape for both the D and E chords and hammer-on and pull-off 6ths and 9ths to fill out the triad.

MISTA BONE

The main riff in this song is reminiscent of Led Zeppelin, most notably "Black Dog" and "The Ocean," and is based on the E blues scale (E,G,A,Bb,B,D). Notice how Mark Kendall utilizes a palm mute for the single notes, releasing only for the chord accents; this is a technique he uses for the entire tune.

Kendall's solo is based on the E blues scale also, and utilizes a wah-wah pedal in a Jimi Hendrix manner, combining muted string-strumming with single-note lines. His phrases over the G5 chord are in the style of Jeff Beck, combining bends with tremolo bar vibratos. The coda features a move to double-time, as the song does a bit of a rave-up before the return of the signature lick.

PRACTICE WHAT YOU PREACH

The title tune from Testament's latest album is very much in the Metallica mold, with heavy guitars combining power chords with obtuse single-note lines. The first harmony guitar part is based on the harmony of a minor third and is based loosely on an E diminished arpeggio (D,G,Bb,C#). Like Metallica, there is a heavy emphasis on the b5 (Bb) throughout the tune.

The guitar solo opens with a brief reference to E Lydian (E,F#,G#,A#,B,C#,D#), before moving into a "Flight of the Bumblebee"-type phrase based on what could be thought of as an E Aeolian with a #4 or E Hungarian minor with a b7 (E,F#,G,A#,B,C,D). The next section of the solo changes key to C# minor, with lines here based on C# Phrygian (C#,D,E,F#,G#,A,B), before moving the F# pentatonic minor (F#,A,B,C#,E), with the inclusion of the 9th (G#) over the F#5, E5 and D5 chords. When returning to the C#5, this time the lines are based on C# Aeolian (C#,D#,E,F#,G#,A,B). Alex Skolnick displays some fiery chops and is reminiscent of early Yngwie Malmsteen. Over the G#5 chord, the lines are based on G# Phrygian (G#,A,B,C#,D#, E, F#). The solo ends with fast lines based on E pentatonic minor (E,G,A,B,D), utilizing open strings. Before the recap, there is a line played by two guitars in harmony which is based on a convoluted E Diminished scale, with the accent on ascending thirds, but not strictly within the confines of E Diminished. The song ends with the return of the opening figure, this time ending on Bb5.

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Joe Satriani by John Stix Kirk Hammett

There has always been something special about the San Francisco Bay area music scene, where there is an emphasis on the unique. In San Francisco, people go out of their way not to be what you'd expect. From the Freak Executives to Exodus, Sea Hags and Beatnik Beach to Testament and Faith No More, to Kirk Hammett and Joe Satriani, the spirit of the unexpected reigns supreme under the shadow of the Golden Gate. In this spirit, we ushered in our favorite Left Coast teacher and student for a gab session In The Listening Room.

1. "Bijou Pleasurette"from *The Michael Schenker Group*, by Michael Schenker/ Chrysalis

JOE: In a couple of places it seems like it's one note away from the best note.

KIRK: That's classic Schenker, right when he did the last UFO album and the first two MSG albums. In that particular period, I thought Schenker was playing his most melodic. He was a huge influence on me, with his energy and his phrasing. UFO's *Strangers in the Night* had a major impact on me when I was younger. I thought, wow, there's all this outrageous guitar. It was quintessential.

JOE: Do you know the song "Lost Horizon?" The solo at the end of that is inspiring to me, because it sounds like the loosest thing I've ever heard and yet it has such total impact. The whole band is kind of going crazy. They get more and more out there and Simon Phillips takes more liberties on drums as the song progresses. The tone of Schenker's guitar is not distorted, yet it does things that a distorted guitar would do. It has the ultimate sustain. That tone is so beautiful. It's so tubular sounding. He goes through a couple of different key changes and plays a bit of blues/not blues, minor/not minor, a major third—then he gets out of it. As the song fades out, he goes absolutely bananas. It's the

epitome of what rock guitar is and he's doing it right there at the end, all those blues influences leading up to a completely outside thing. That solo is in my head a lot when I think about guitar.

2. "Fire" from *Are You Experienced*, by the Jimi Hendrix Experience/Reprise
JOE: Hendrix was my model on a number of levels. He was, and still is, number one. He had a killer rock sound, unless he was going out of his way to be weird, like "1983" or "Third Stone from the Sun." He had a great sensibility for short songs and when he stretched, there was never any excess. In my mind, it was all perfectly long. His tone quality on records changed to fit the song; his rhythm playing was always excellent, impeccable. He pushed recording to the limit. Now when you listen to *Are You Experienced*, it sounds a bit less than huge, but there are so many great things in there for me, from a guitarist's point of view. He never let any of his songs sacrifice. He always rose to the occasion.
KIRK: Jimi was very song-oriented. He sounded like the song came first. Even though he was a great soloist, he always sounded like the song wasn't just a showcase for his soloing. I think he was foremost a songwriter. I don't like listening to guitar players who don't have a sense of melody in their playing. I like catchy parts.

3. "Tube Snake Boogie" from *El Loco*, by ZZ Top/Warner Bros.
JOE: I love ZZ Top. I always have, even though I don't have very many Top records. Every time I hear the stuff, I hear great ideas behind their songs. The way they approach key changes, where they put solos, how long they are, the ensemble parts, and the subjects get to me. It's funny yet it's serious, and the guitar playing is never excessive. The sense of rhythm is always there. All my chromosomes stand on end when I play boogie.
KIRK: When I started playing guitar I was under the influence of my older brother and his album collection, which consisted of stuff like Cream, Zeppelin and Hendrix. When I read interviews, they'd always talk about older blues people, and for a while, when I started playing, I was playing shuffles and boogie stuff. Then I discovered ZZ Top and Lynyrd Skynyrd, and for two years straight that's all I would listen to. Heavy metal has a lot to do with the blues.
GUITAR: Have you heard Megadeth do Jeff Beck's version of "Ain't Superstitious?"
KIRK: No, but I would do covers of Jeff Beck's covers. "Let Me Love You Baby" was the first guitar solo I ever tried to figure out. I played it horribly."
JOE: I've been wanting to do a cover version of the Percy Sledge tune, "When a Man Loves a Woman."
KIRK: That melody makes me want to cry. The chord progression is just right. To me, the basis of a good song is that feel that moves you in some way.
JOE: Another song like that for me is Aretha Franklin's "A Natural Woman." That just oozes. I've thought about how great it would be to be that personal with your instrument without getting into the Muzak area—to be that dynamic. Both of those songs are really sparse. A couple of little ornamentations here and there with the strings, but basically it's a chord progression with a very light rhythm section behind it and this one voice just slaying you. One of these days I'm going to do Jethro Tull's "Nothing Is Easy" or "A New Day Yesterday."
KIRK: I think Metallica could play like that. It would have to be a heavy part. Joe can put out anything and it'll still be Joe Satriani. He can put out Gregorian monks chanting.
JOE: That gives me an idea: Gregorian monks chanting "When a Man Loves a Woman!"

4. "Quadrant 4" from *Spectrum*, by Billy Cobham/Atlantic (Tommy Bolin on guitar)
KIRK: That's great. I've never heard this before.
JOE: Bolin came out amongst all this fusion stuff and just stuck it. Those are

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the notes that we talk about getting in the prime position. He just came out, no subtleties whatsoever.
KIRK: The only time I've heard Tommy Bolin before was when I was in Denmark staying with a friend who had all these videos. He had a video of Deep Purple in Japan, with Tommy Bolin, which was right at the period when Bolin screwed up his arm and was partially paralyzed. He was playing the most awful licks. After that, I never thought he was anything like this.

5. "You Don't Remember, I'll Never Forget," from *Trilogy*, by Yngwie Malmsteen/Polydor
JOE: Excellent. Always inspiring. Yngwie is fantastic. He's far better than anyone who tries to sound like him. He has amazing intonations, beautiful vibrato. My personal desire, when I hear guitar players, is to have a vibrato like that, that type of sensitivity, where it can be non-existent, extremely wide and loose.
KIRK: John Sykes has a really good vibrato, too.
JOE: Yngwie's also sexy, like George Lynch. He has a very sexy sound, incredibly dramatic. He always pulls it off. I never feel that he's not going to do what he's doing. The mix of his technique and his timbre is another super plus that puts him over the top and above so many other players.
KIRK: He started it; he'll end it.

6. "Bridge over Troubled Water" from *Bridge over Troubled Water*, by Simon and Garfunkel/Columbia
KIRK: Lars, James and I are big fans of Simon and Garfunkel.
JOE: Don't you love "Homeward Bound," "Silent Night," and "The Boxer?"
KIRK: "Bridge over Troubled Water" is this huge, epic thing. We used to put this on in our tour bus and relax. It has the ability to move me as a listener. It has integrity and feeling. It's well-constructed, unique.
JOE: I respond to the voices, and the sound of the recordings. Their voices weren't big; they were kind of quivery.
KIRK: Vulnerable.
JOE: Yes, and behind them were these exploding sounds and lots of reverb. It was very dreamlike, like a sound that's inside your head. I always thought the harmonies were body harmonies—they weren't mind harmonies, they were more visceral, good for the body.
KIRK: They didn't sound like they were worked out too much in advance.
JOE: They changed a lot. They used a lot of variety in their approaches. Paul Simon is an excellent guitarist. I like his choice of what to play and how to play it. Whoever produced those records was inspired.

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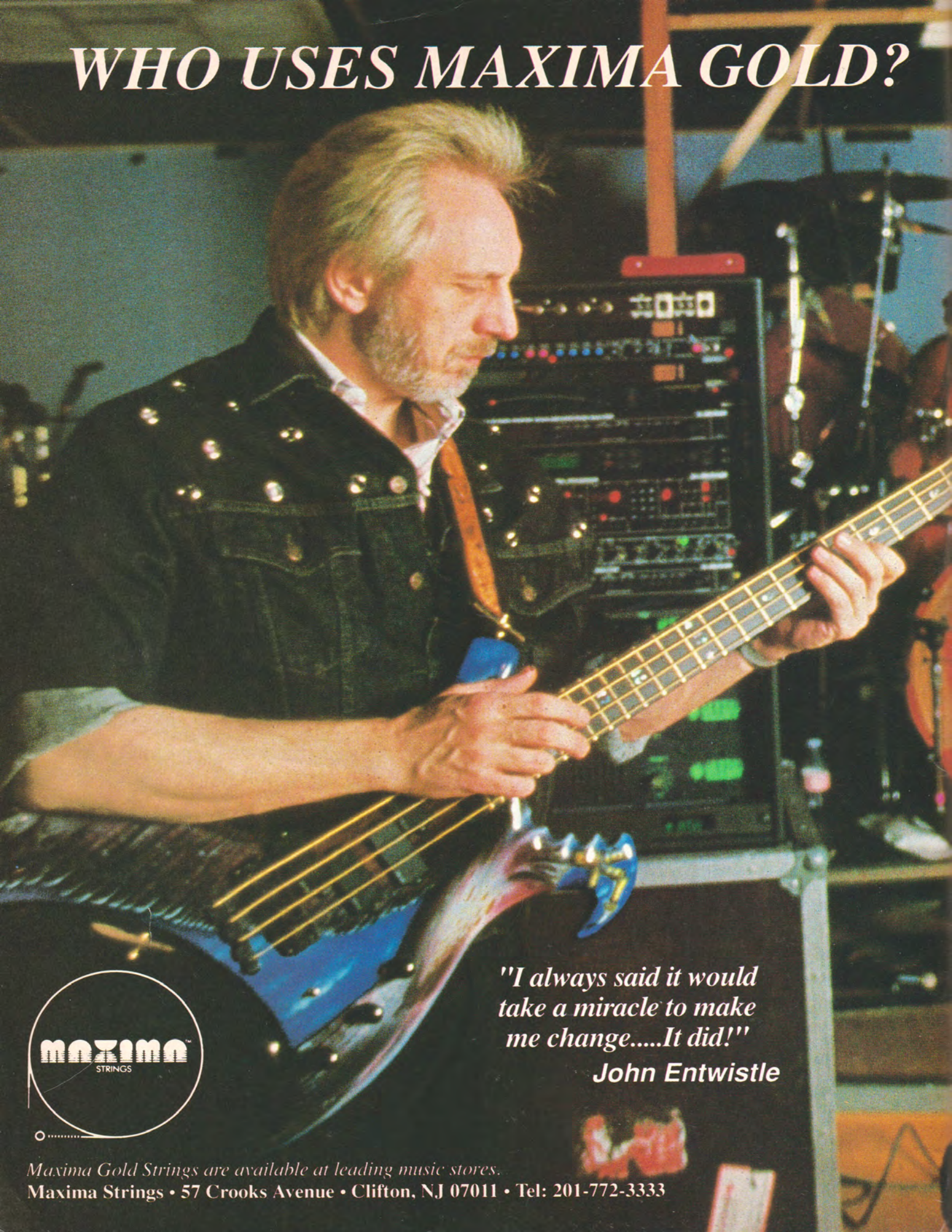
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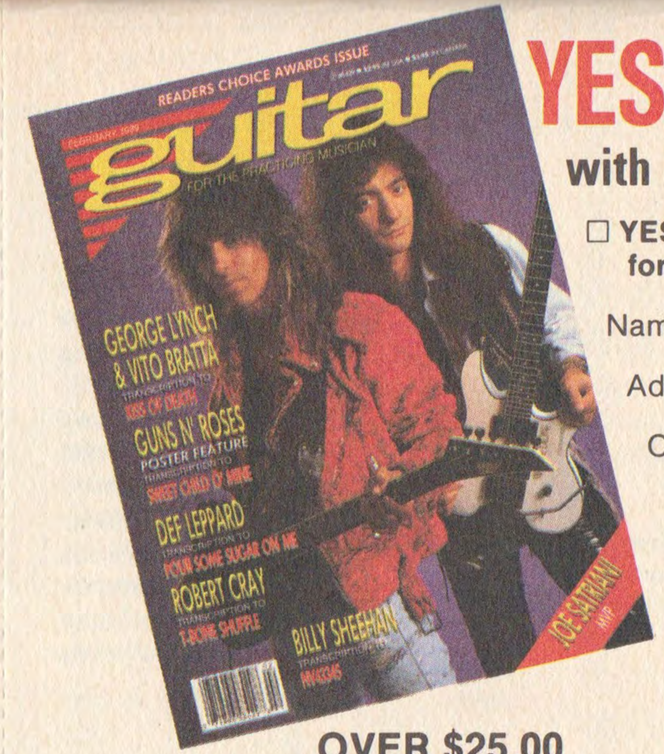

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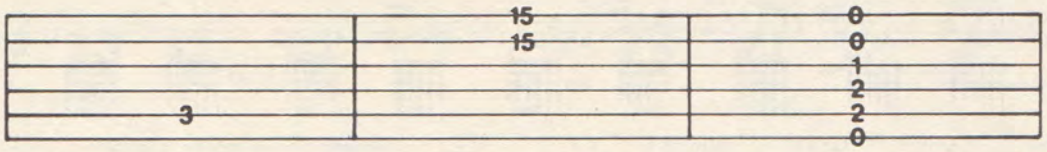
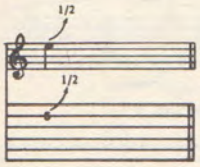
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

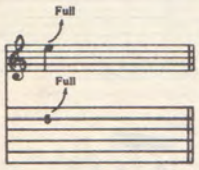


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

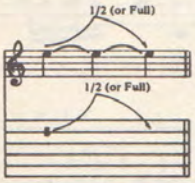
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



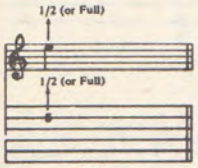
BEND: Strike the note and bend up ½ step (one fret).



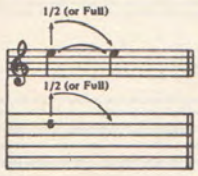
BEND: Strike the note and bend up a whole step (two frets).



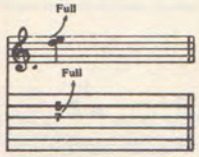
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



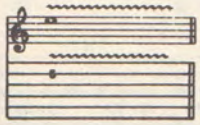
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



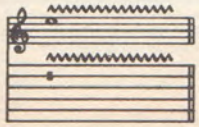
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



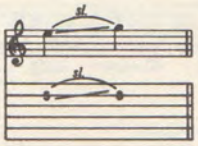
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



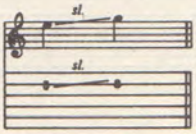
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



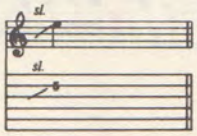
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



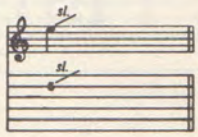
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



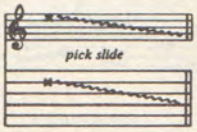
SLIDE: Same as above, except the second note is struck.



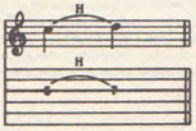
SLIDE: Slide up to the note indicated from a few frets below.



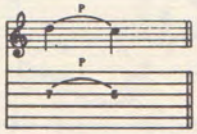
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



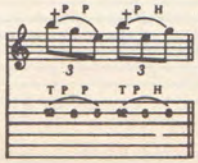
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



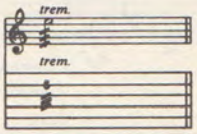
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



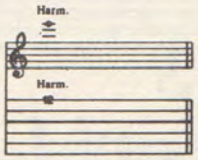
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



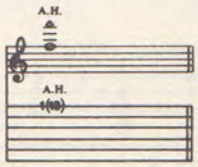
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



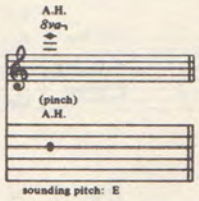
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



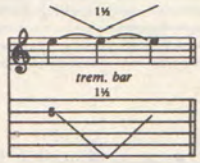
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



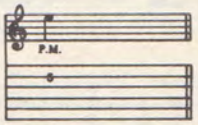
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



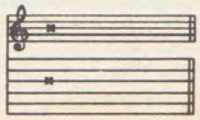
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

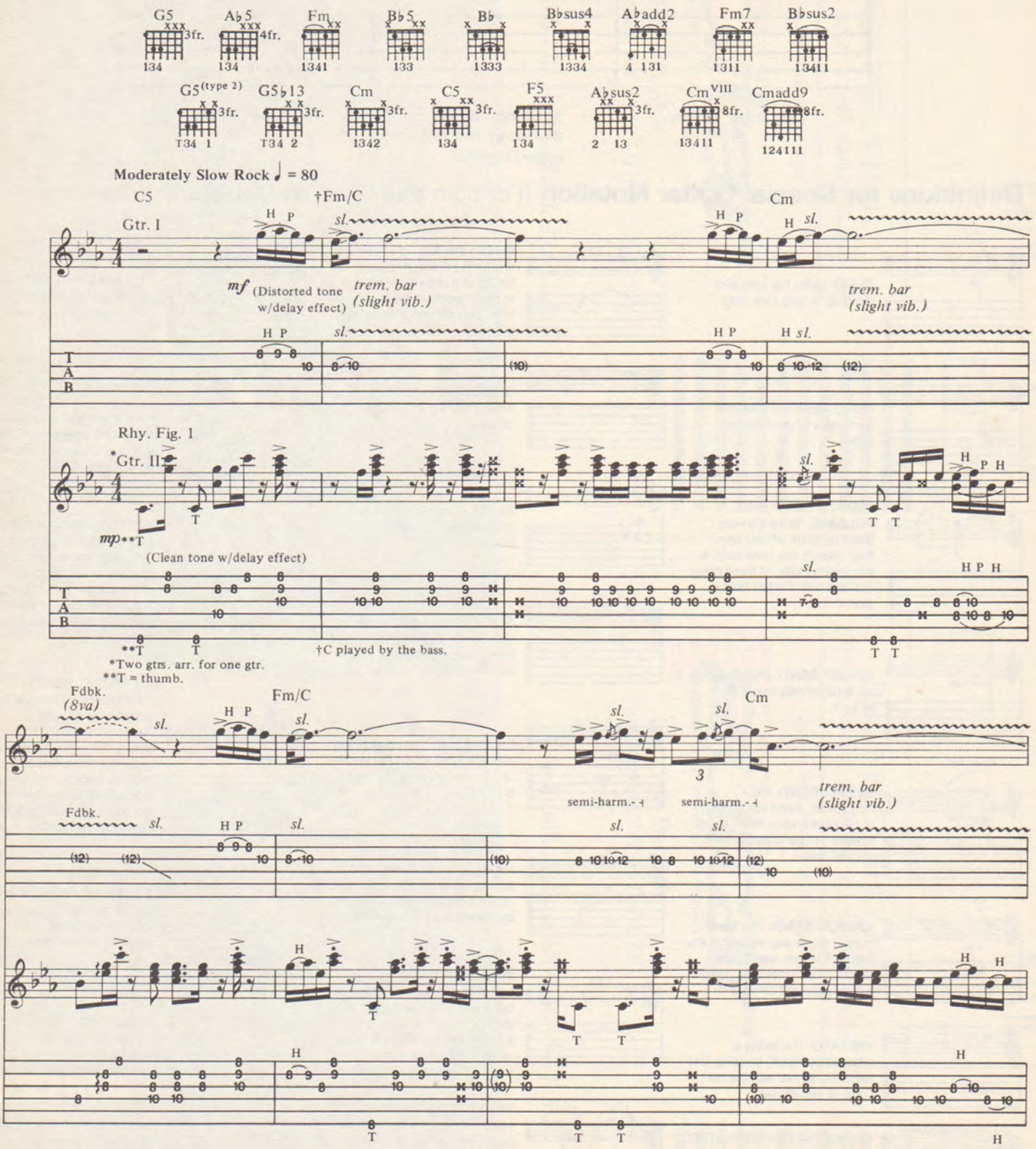
Tablature Explanation page 37

THE FORGOTTEN, PART TWO

As Recorded by Joe Satriani

(From the album LIVING IN A BLUE DREAM/Relativity Records)

Music by Joe Satriani



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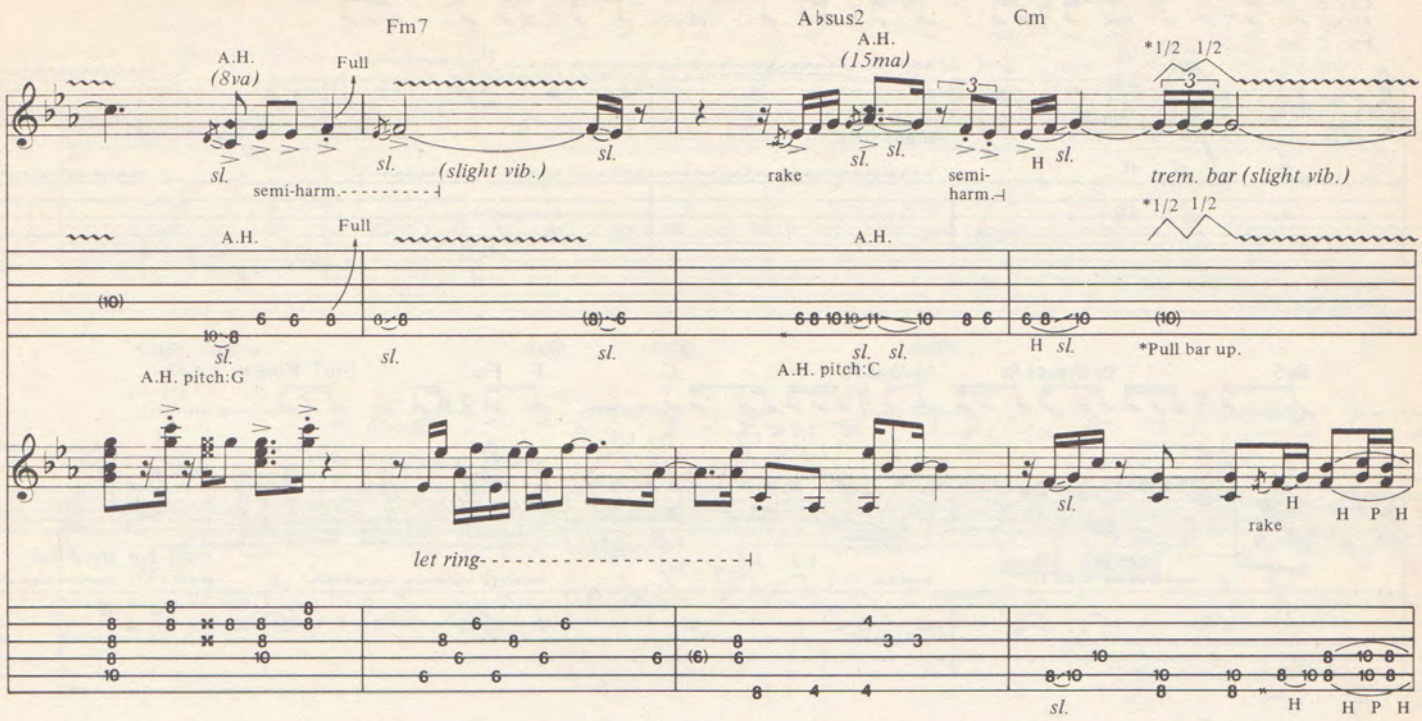
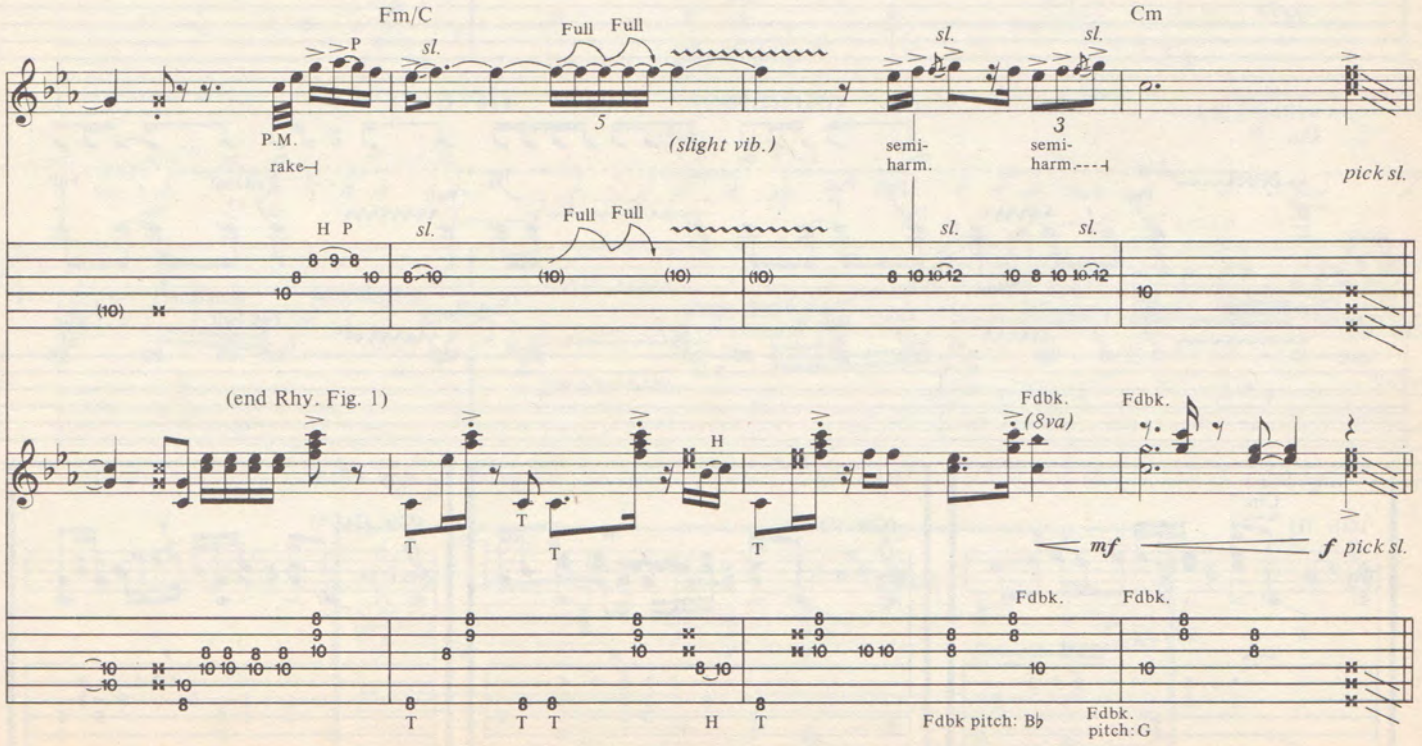
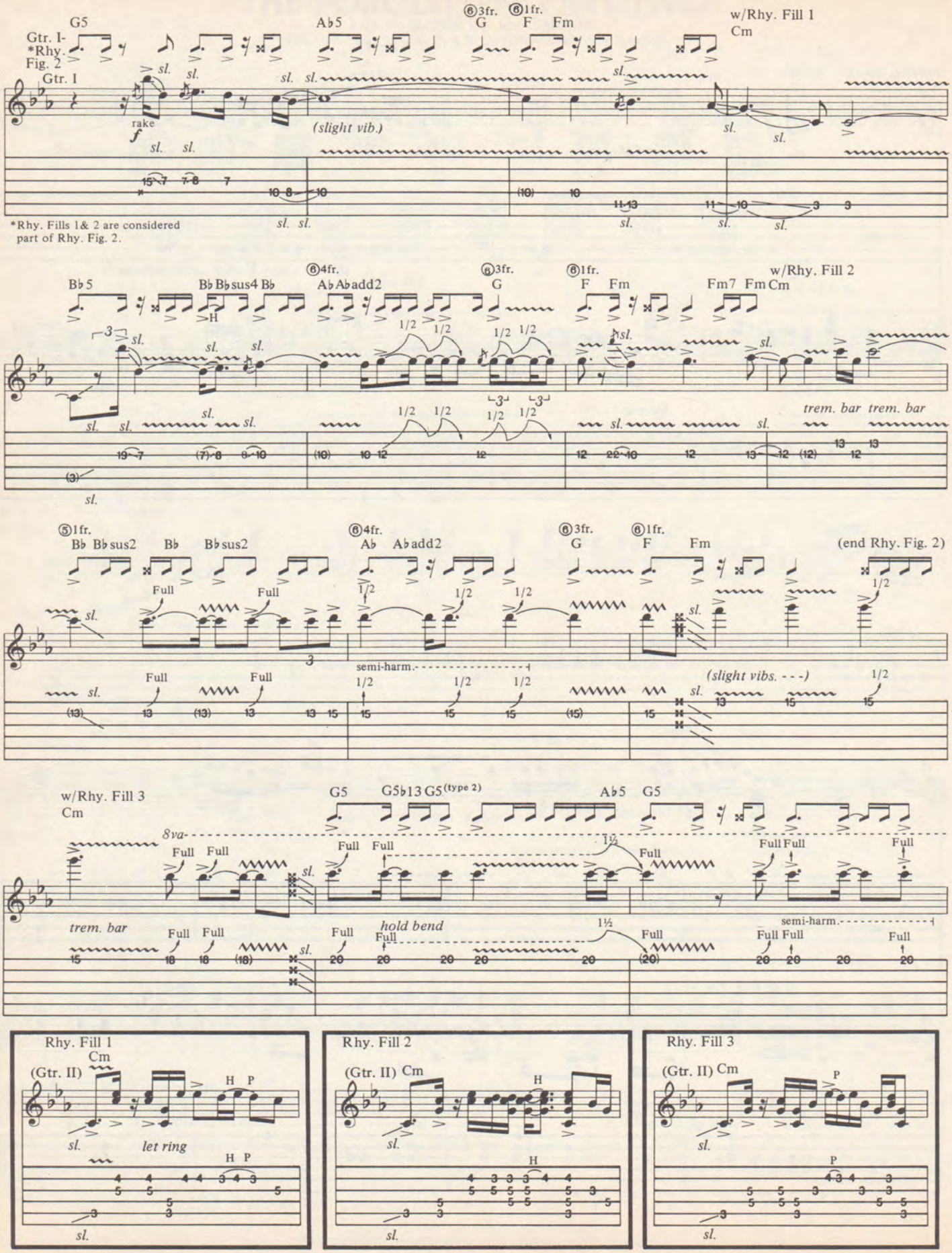
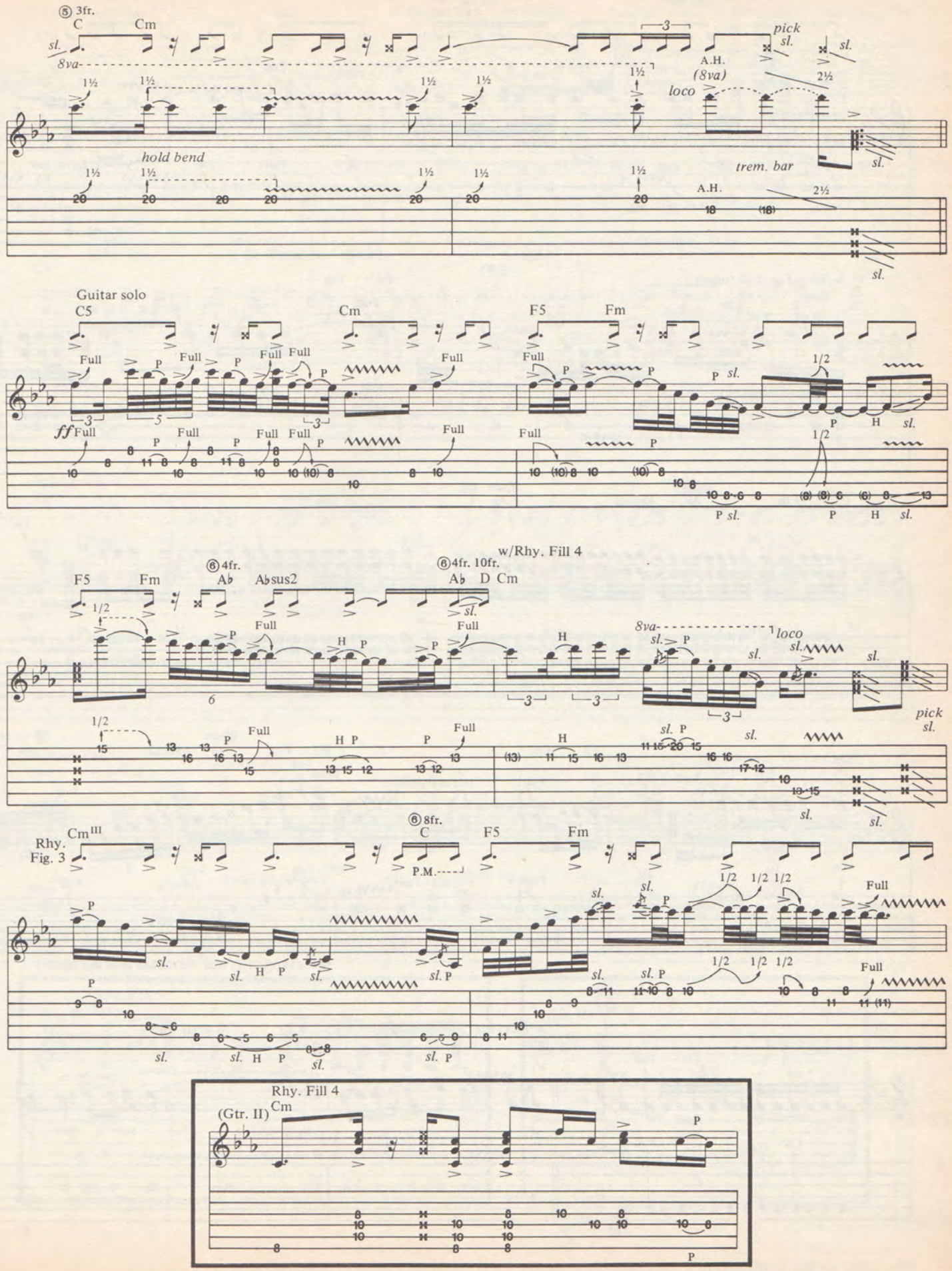
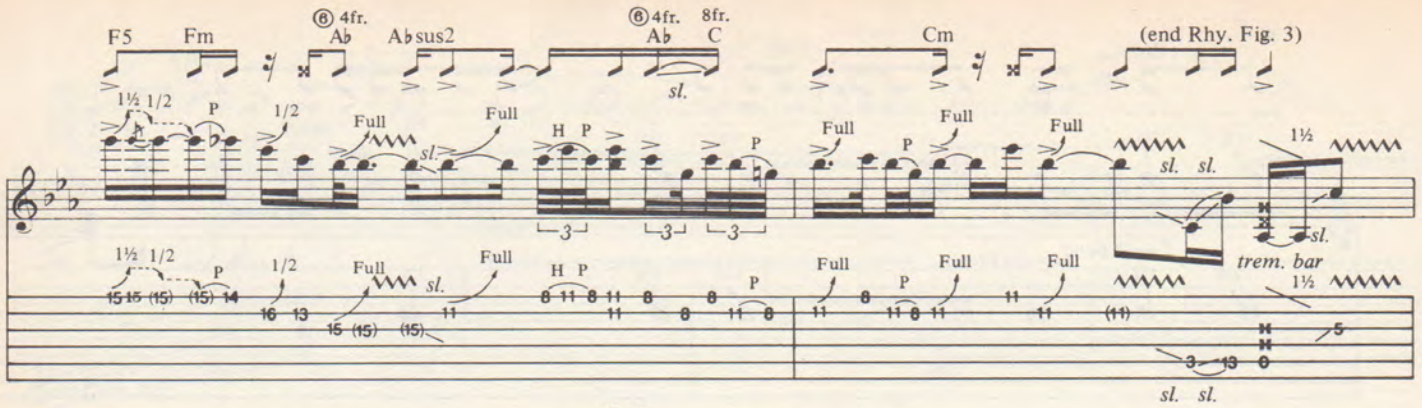
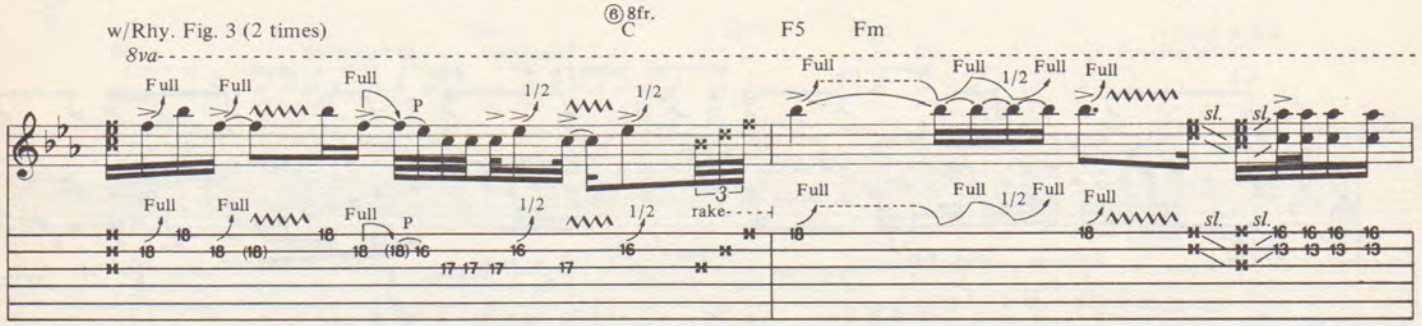

Fm7
A.H.
(8va)
Full
sl.
semi-harm.
(slight vib.)
A♭sus2
A.H.
(15ma)
rake
semi-harm.
Cm
*1/2 1/2
H
trem. bar (slight vib.)
A.H. pitch:G
A.H. pitch:C
*Pull bar up.
let ring
rake
H P H

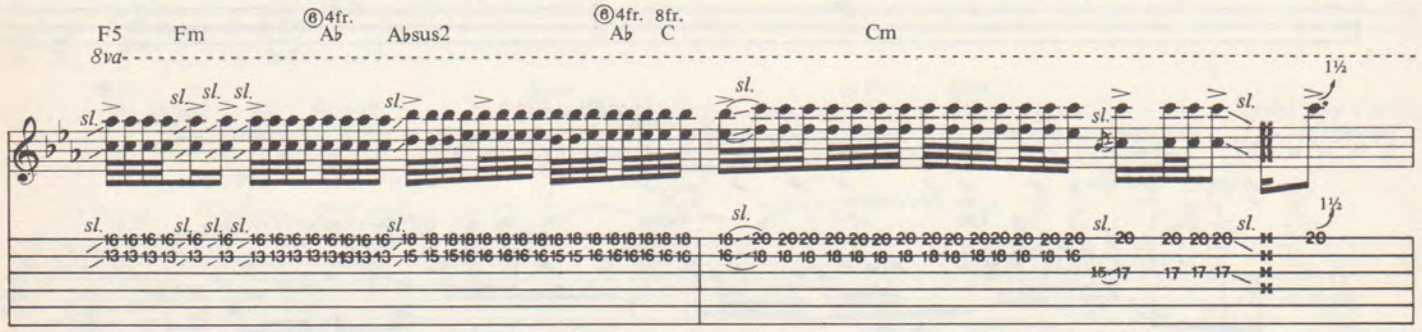

Fm/C
P
P.M.
rake
Full Full
(slight vib.)
semi-harm.
Cm
pick sl.
(end Rhy. Fig. 1)
Fdbk.
(8va)
mf
f pick sl.
Fdbk pitch: B♭
Fdbk. pitch: G

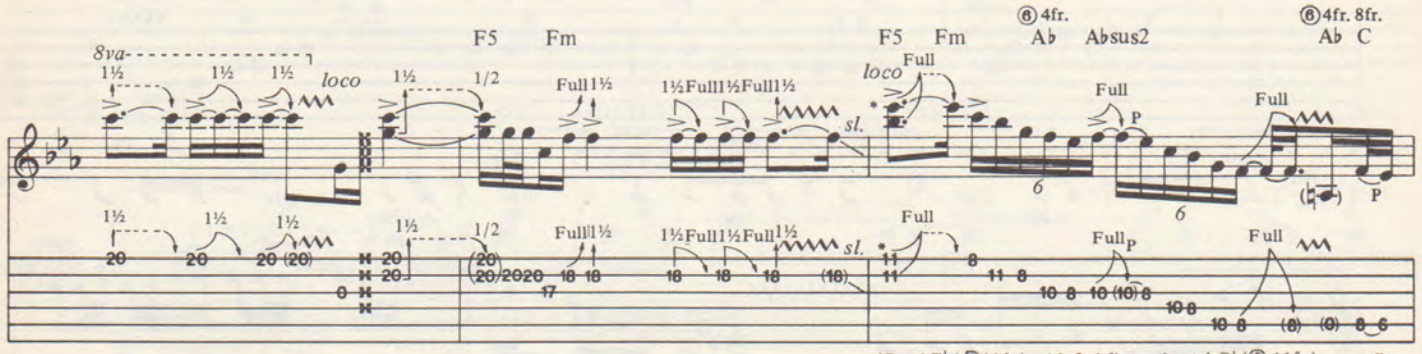

G5
Gtr. I-
*Rhy.
Fig. 2
Gtr. I
rake
f
sl.
(slight vib.)
A♭5
⑥3fr.
G
⑥1fr.
F
Fm
w/Rhy. Fill 1
Cm
*Rhy. Fills 1& 2 are considered part of Rhy. Fig. 2.
B♭5
B♭ B♭sus4 B♭
H
⑥4fr.
A♭ A♭add2
⑥3fr.
G
⑥1fr.
F
Fm
Fm7 Fm Cm
w/Rhy. Fill 2
1/2
trem. bar
⑤1fr.
B♭ B♭sus2
B♭
B♭sus2
⑥4fr.
A♭
A♭add2
⑥3fr.
G
⑥1fr.
F
Fm
(end Rhy. Fig. 2)
Full
semi-harm.
(slight vibs. - - -)
w/Rhy. Fill 3
Cm
G5
G5♭13 G5(type 2)
A♭5
G5
8va
1½
trem. bar
hold bend
semi-harm.
Rhy. Fill 1
Cm
(Gtr. II)
H P
let ring
Rhy. Fill 2
(Gtr. II) Cm
H
Rhy. Fill 3
(Gtr. II) Cm
P


⑤ 3fr.
C
Cm
sl.
8va-
pick
sl.
A.H.
(8va)
loco
hold bend
trem. bar
Guitar solo
C5
Cm
F5
Fm
Full
P
ff
H
w/Rhy. Fill 4
⑥ 4fr.
Ab
Absus2
⑥ 4fr. 10fr.
Ab D Cm
8va-
loco
pick
Rhy. Fig. 3
Cm III
⑥ 8fr.
C
P.M.
(Gtr. II)
Rhy. Fill 4
Cm

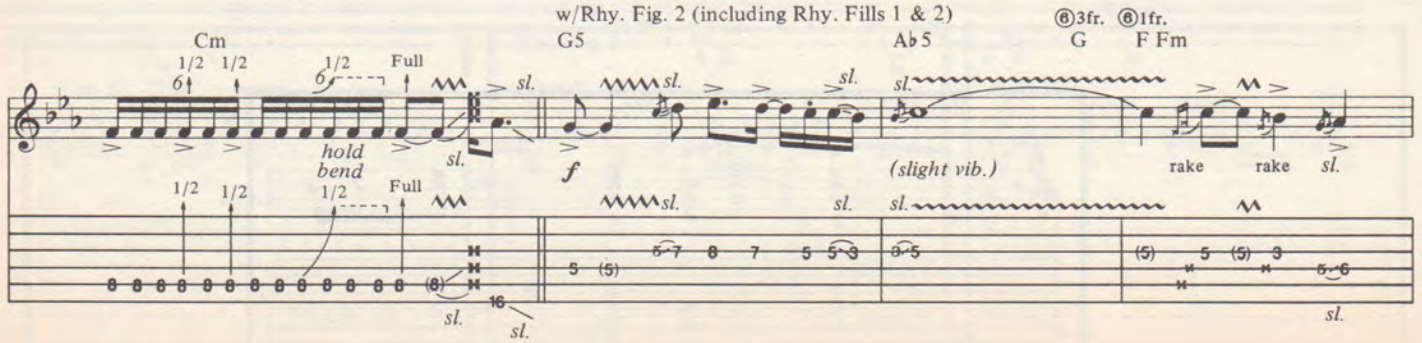


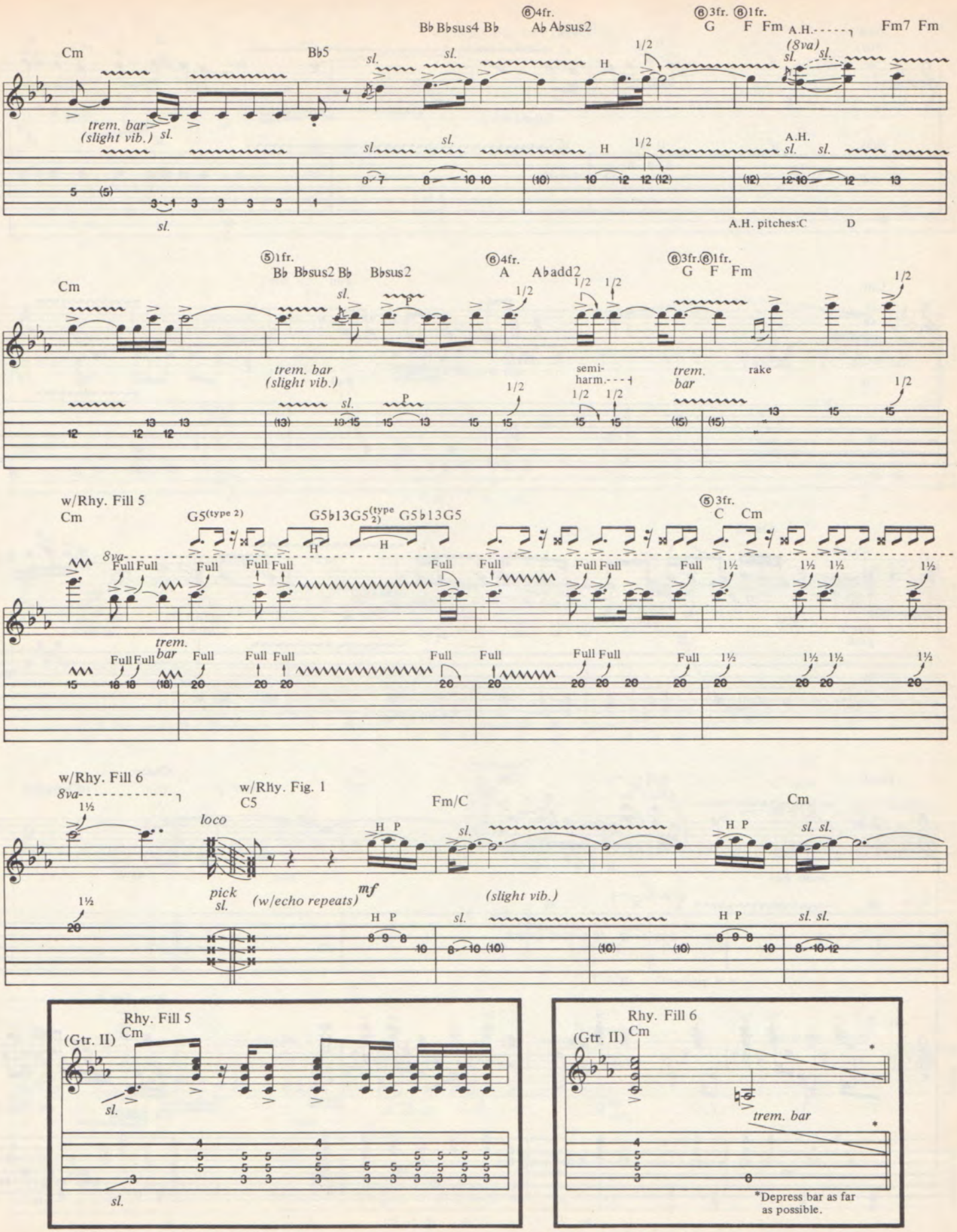


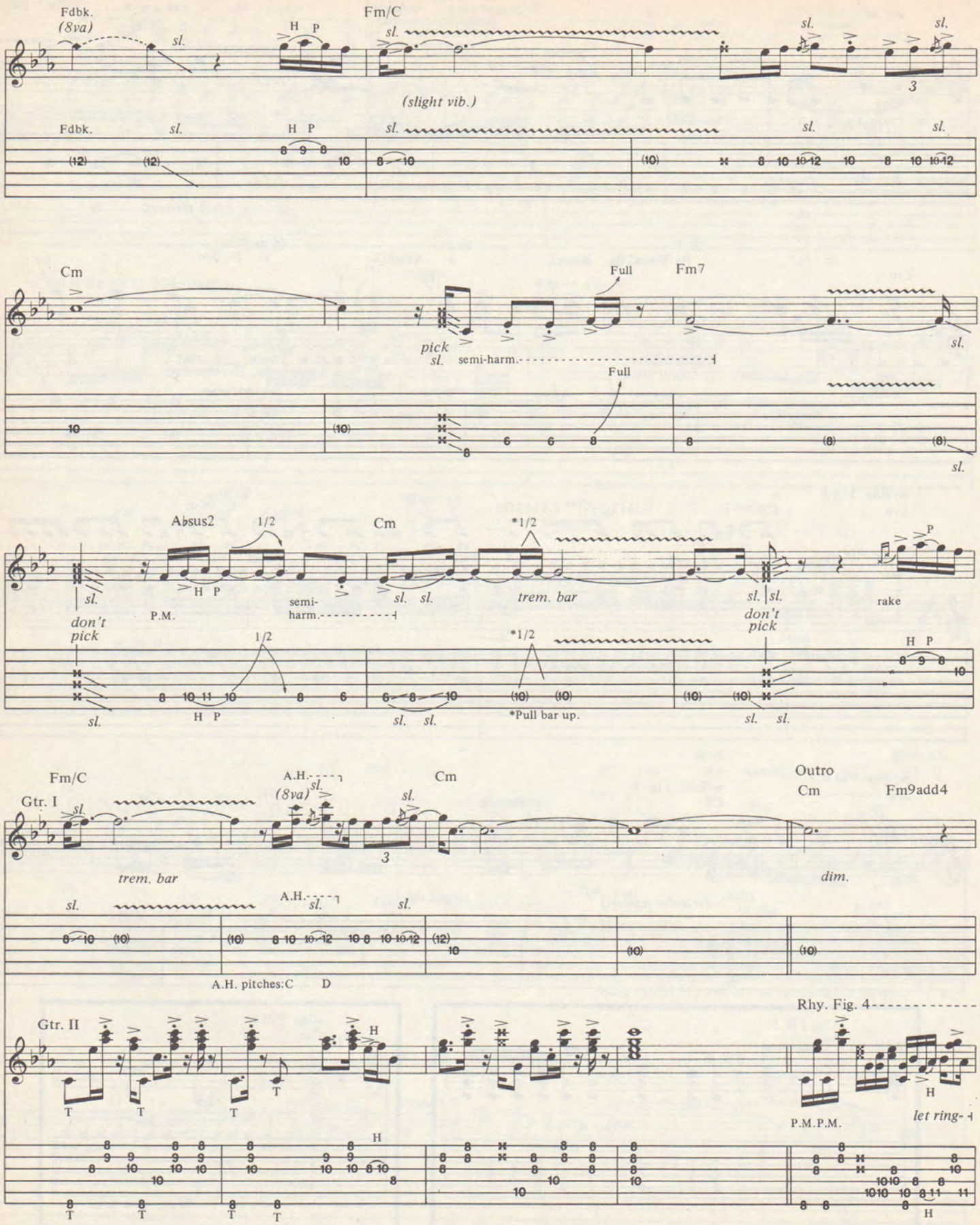


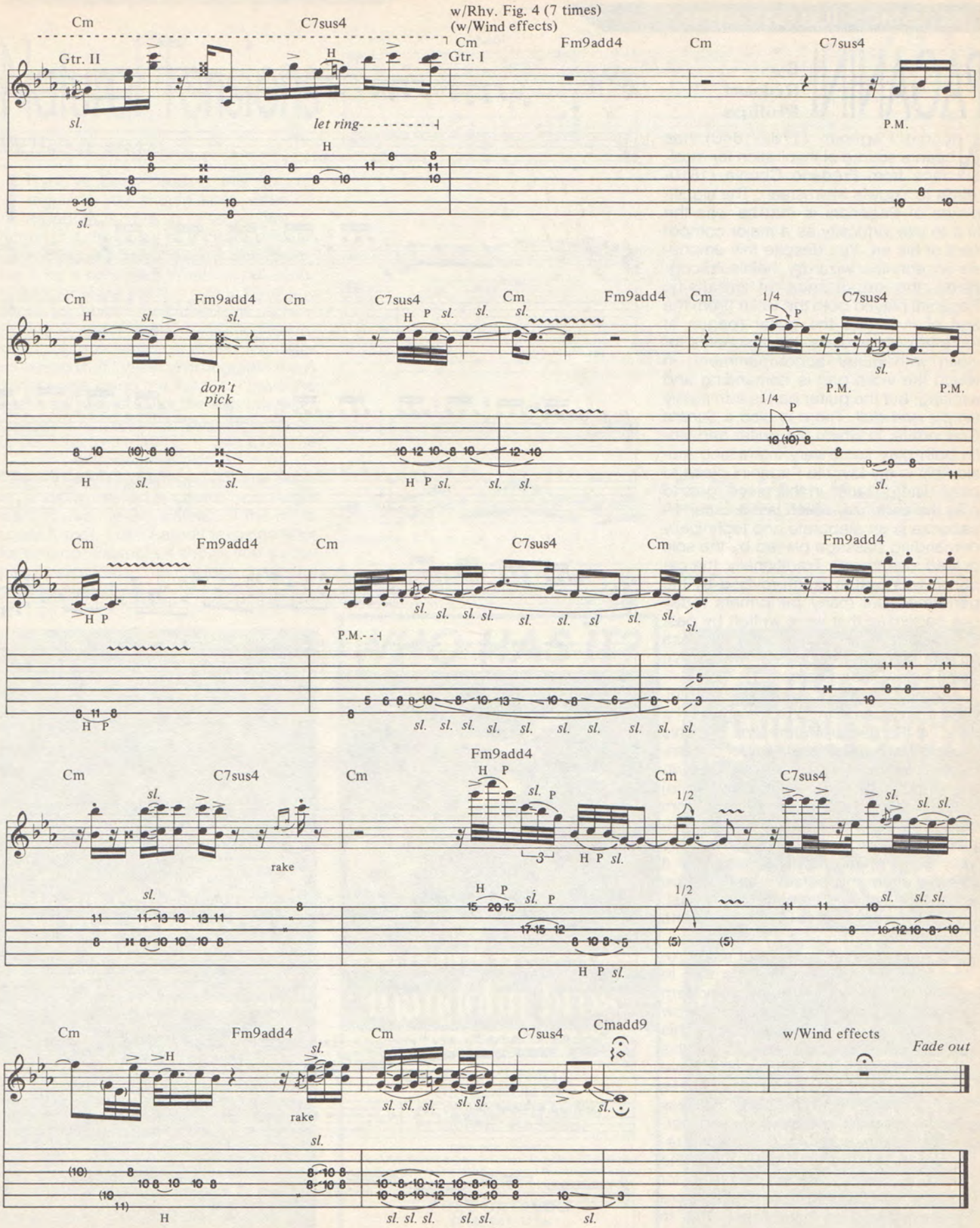


*Bend E♭(①11fr.) with 3rd fin. and catch B♭(② 11fr.) under it, bending both notes one whole step.




Cm
Bb5
Bb Bbsus4 Bb
⑥4fr.
Ab Absus2
⑥3fr. ⑥1fr.
G F Fm
A.H.
(8va)
Fm7 Fm
trem. bar
(slight vib.)
sl.
H
1/2
A.H. pitches:C D
⑤1fr.
Bb Bbsus2 Bb Bbsus2
⑥4fr.
A Abadd2
⑥3fr.⑥1fr.
G F Fm
P
semi-harm.
trem. bar
rake
w/Rhy. Fill 5
G5(type 2)
G5b13G5(type 2) G5b13G5
⑤3fr.
C Cm
8va
Full
1½
w/Rhy. Fill 6
w/Rhy. Fig. 1
C5
loco
pick
(w/echo repeats)
mf
Fm/C
(slight vib.)
H P
Rhy. Fill 5
(Gtr. II)
Rhy. Fill 6
*Depress bar as far as possible.


Fdbk.
(8va)
sl.
H P
Fm/C
(slight vib.)
Cm
Full
Fm7
pick
semi-harm.
Absus2
1/2
don't pick
P.M.
Cm
*1/2
trem. bar
rake
*Pull bar up.
Fm/C
Gtr. I
A.H.
(8va)
Cm
Outro
Cm
Fm9add4
trem. bar
dim.
A.H. pitches: C D
Gtr. II
Rhy. Fig. 4
P.M.P.M.
let ring-


Cm
C7sus4
w/Rhy. Fig. 4 (7 times)
(w/Wind effects)
Gtr. II
Gtr. I
Fm9add4
let ring
P.M.
don't pick
1/4
1/2
rake
Cmadd9
w/Wind effects
Fade out

PAGANINI

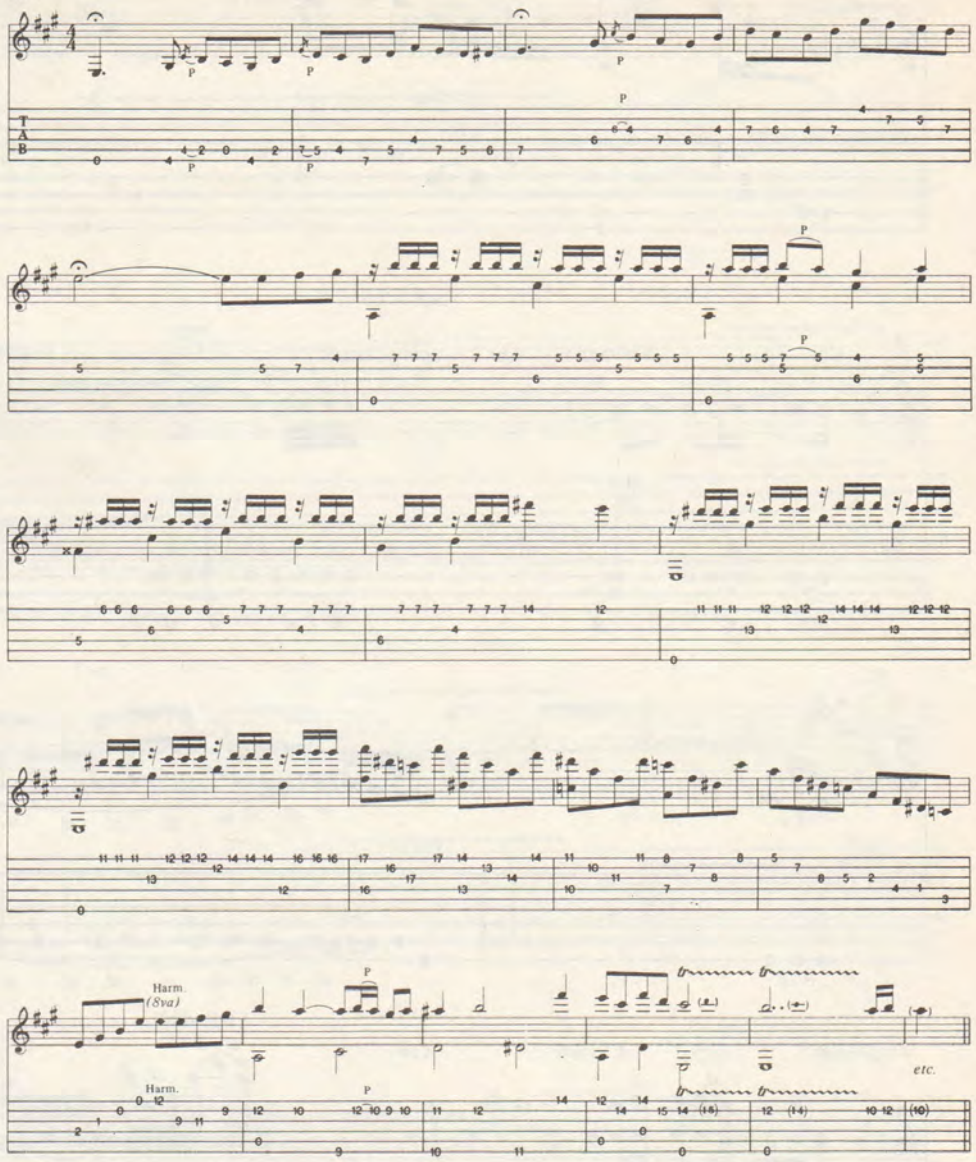
By Robert Phillips

Niccolo Paganini (1782-1840) has been a source of inspiration for musicians from Frédéric Chopin (1810-1849) to Yngwie Malmsteen. The significance of Paganani is that he was the first to use virtuosity as a major component of his art. Yet, despite this emphasis on technical wizardry, he also recognized the importance of creativity. Paganini played both the violin (from the age of five) and the guitar (begun at fourteen). He wrote a set of sonatas for violin with guitar accompaniment, in which the violin part is demanding and exciting, but the guitar part is admittedly simple and dull. There is also a *Sonata Concertata*, in which the guitar and violin both play some very interesting music (this is my favorite Paganini piece to play). The guitarist, in this piece, gets to play the cadenza, which is not usual. (A cadenza is an elaborate and technically demanding passage played by the solo or lead instrument). Traditionally, the cadenza was written or improvised by the performer, but many performers today use cadenzas that were written by past virtuosos. I've written my own cadenza for the *Sonata Concertata*, which I've given below (See Example 1).

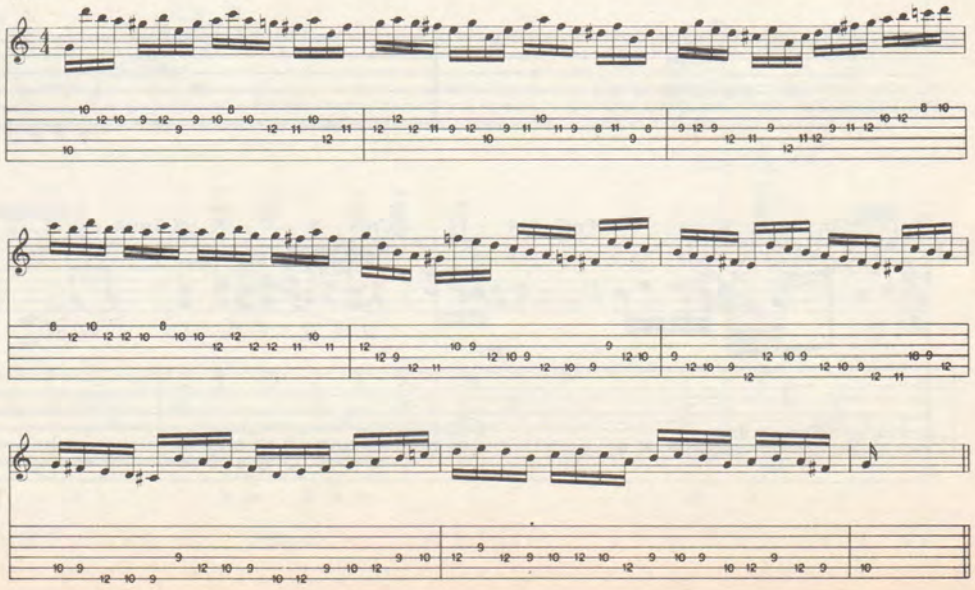
Another important work by Paganini, used by Racer X in "YRO (Yngwie Rip Off)," is *Perpetual Motion op. 11*. This title has been used by a number of composers to indicate a piece which is written entirely in fast, even (16th note) rhythm. Example 2 is an excerpt from Pananini's *Perpetual Motion*. The entire piece is easily available and requires fairly good reading skills to play, but a little patience and perseverance will be rewarded. It should be played very past; the quarter note = 184 on the metronome.

Paganini was the subject of many rumors and legends, one that he was in league with the devil (many a modern rocker has heard that one before; now you know where it comes from). This sort of nonsense was abetted by his controversial life. He did, in fact, have legal custody of his illegitimate son. His death in Nice, in 1840, was no less scandalous, for the Bishop denied permission for his burial, and his coffin remained in storage until 1845, when the Grand Duchess of Parma arranged for burial at Villa Gaione. The remains were transferred to a cemetery in Parma in 1876. In view of his long-enduring influence, I'd like to think he is having a good last laugh.

Ex. 1



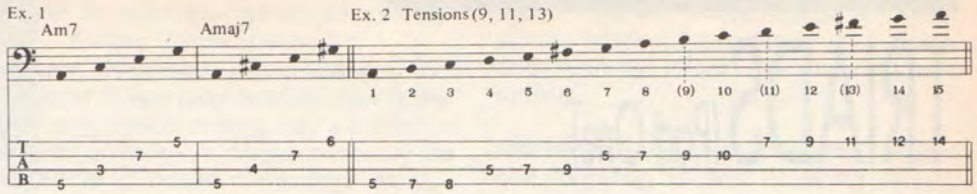
Ex. 2

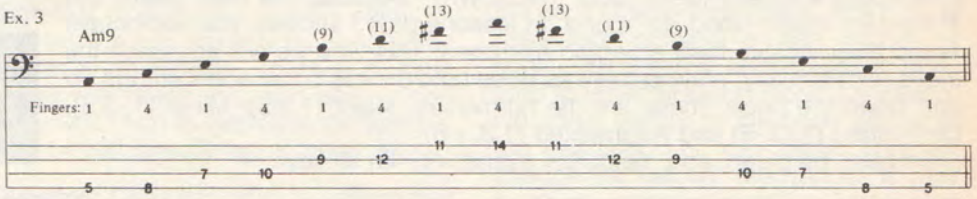


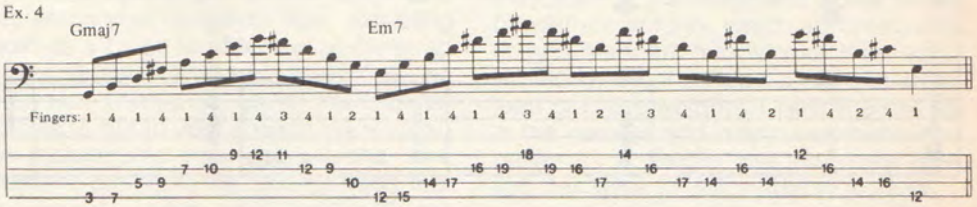
Natural Tensions

By Randy Coven

If you've been reading this column regularly you should know what an arpeggio is. Just in case you've forgotten, it's the notes of a chord, broken up and played one at a time. See Example 1 for a refresher. What we call natural tensions are the 9, 11 and 13 of any chord or scale. Example 2 is a two-octave A minor scale. I counted up to show you how easy it is to find the natural tensions. If I were to arpeggiate the A minor scale using the 1,3,5,7, I have the option of also adding the extended arpeggio 9, 11 and 13, thus creating an upper structure triad (Bm). See Example 3. Using this idea will add an extra dimension to your playing. If a guitar player is using an Am9 chord, you might want to use the 9th instead of the more usual A root. I use natural tensions a lot for soloing. Example 4 shows you a couple of ways to use natural tensions in the soloing context.







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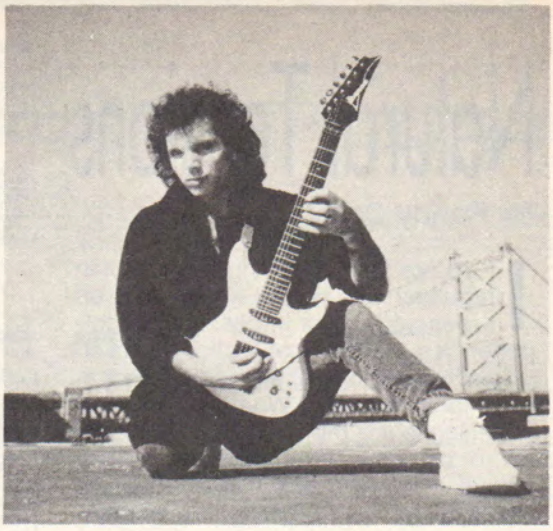
TRIADS (Part One)

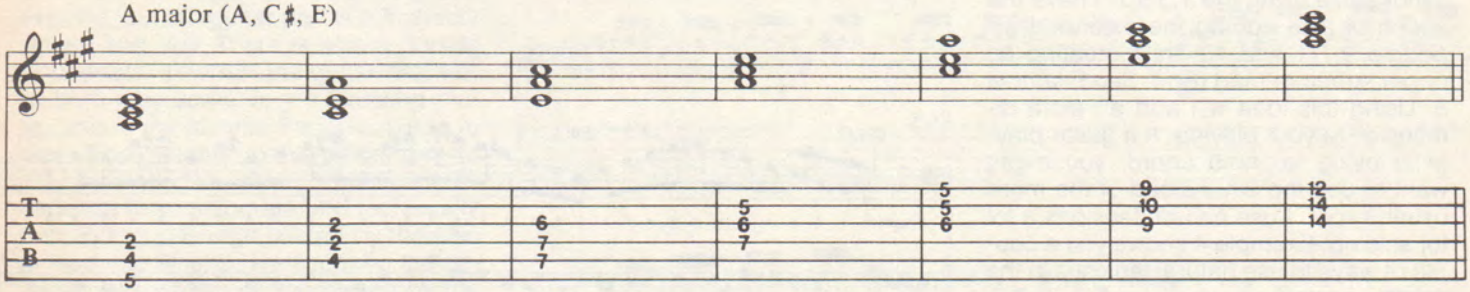
By Joe Satriani



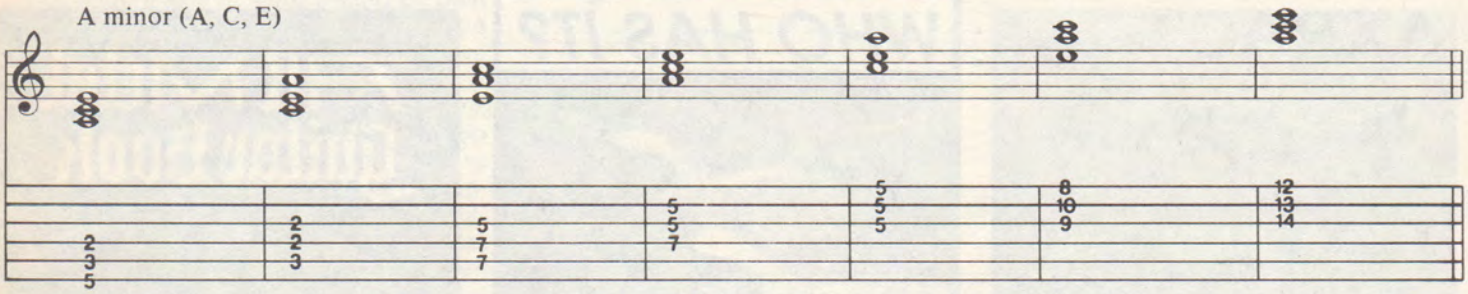
Everybody's always talkin' 'bout triads! Why? Because the triad makes the Western music world go 'round. In lessons past I showed you two-octave and three-octave triad arpeggio exercises. This time we will approach the triads harmonically, playing them as three note chords on adjacent strings up and down the neck. These are the harmonies: Major (1,3,5), Minor (1,-3,5), Diminished (1,-3,-5) and Augmented (1,3,+5)

Be neat, be clean, and memorize everything—in all keys.

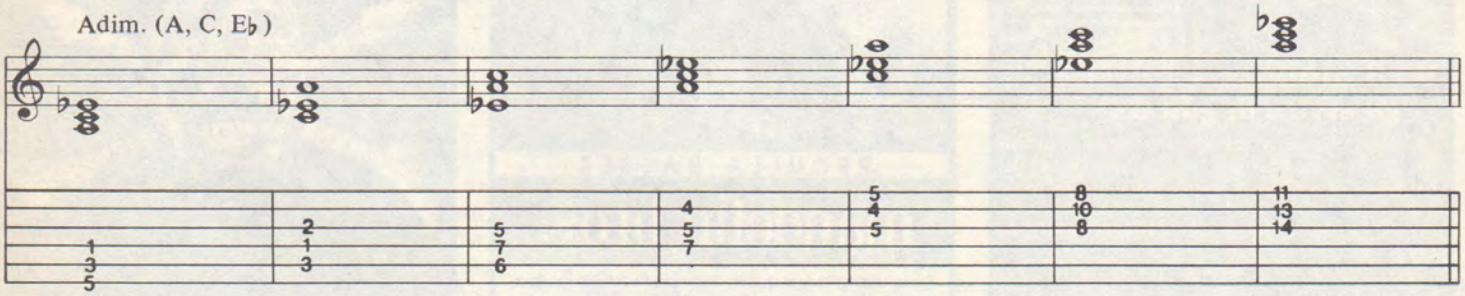
A major (A, C♯, E)



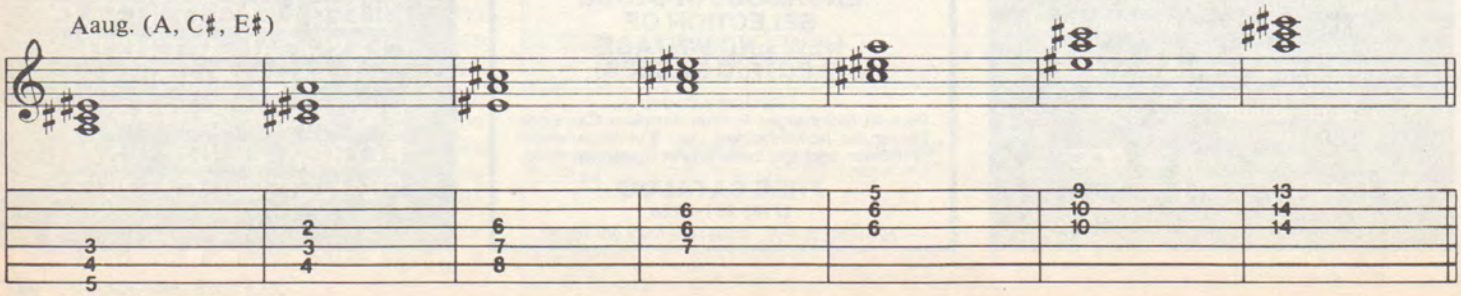
A minor (A, C, E)



Adim. (A, C, E♭)



Aaug. (A, C♯, E♯)



GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: Will playing my acoustic guitar outdoors on cool damp evenings hurt the wood or finish?—Michael Poulos/Orlando, FL

Answer: It probably won't hurt the wood or the finish to play outside on humid evenings, assuming the guitar is accustomed to such a climate. It is not so much the absolute temperature or humidity, but rather the speed and severity of any changes in temperature or humidity that can damage a guitar. If you keep your guitar in an air-conditioned and dehumidified environment and regularly expose it to high heat and humidity, you may develop problems with the finish and with warpage. If you allow your guitar to become accustomed to a given climate slowly, and then keep it there, I doubt you'll have any problems. After your guitar becomes acclimatized, it may need some minor adjustments, particularly to the truss-rod and action, but if you keep it in the climate to which it has become accustomed you should not need to adjust it very often.

Question: Is it better for the neck if you loosen the strings when you're not playing?—Wesley Cleek/Sperry, OK.

Answer: Normally, the answer is no. However, if you plan to store your guitar for a long period of time, say a couple of months or more, it would probably be advisable to loosen the strings. As guitars are generally deliberately built to withstand string tension, there is no reason to relieve that tension every day. If you have a guitar with a tremolo bar, you may be able to position the bar such that closing your guitar's case depresses the bar, thereby relieving some of the string tension. There is nothing wrong with doing this, and while it certainly won't hurt to decrease the tension, I doubt that it really helps much, either.

Question: Can I get rid of the chord that hangs from my acoustic guitar's in-the-soundhole pickup?—D.C./Groton, CT

Answer: Yes, you can get rid of the chord by installing an endpin jack. This replaces your original jack, doubling both as a place to affix your guitar strap and a female ¼" output jack. You can then use normal ¼" to ¼" male guitar cables to get to your amp or PA system. I'd recommend that you cut the wire from the pickup to the jack so short that it cannot touch the back or the sides of your guitar. It should make a beeline directly to the jack with very little slack. This will insure that it will never vibrate against the sides of your guitar, and thereby avoid any buzzing and rattling.

Question: What could possibly cause a dull-sounding D and G string on my bass that has survived new strings and new pickups?—Darin Hepler/Kittamning, PA

Answer: Sounds like a problem with the natural resonance of the body and/or the neck of your instrument. This type of resonance problem usually occurs on lighter instruments, as the heavier ones tend to resist vibration more. Try clamping some weight to the body and/or to the headstock of your bass. This will change its natural resonance. It may make the problem better, or it may shift it up or down in pitch. A bit of experimentation will probably be in order. If the added headstock weight helps, you may want to purchase and install brass headstock weights, which are shaped to fit most standard headstocks. If the added body weight helps, you can inlay lead or brass weights. Under the bridge is the easiest and most unobtrusive location for a weight, but anywhere else you can think of will probably work.

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JIMMY PAGE

By Andy Aledort

Here we are at the end of 1989, twenty years since Led Zeppelin's first album, and their influence on new bands is stronger than ever. Guns N' Roses, the Cult, Whitesnake, Kingdom Come, Badlands, Great White and many other bands in recent history have gained much success building on the Zeppelin formula, which combines heavy, blues-influenced pentatonic riffs, with a deep, solid backbeat, often incorporating shifting time signatures, harmony guitar lines, slide, and 12-string guitar. We saw a big resurgence in the role of the guitar as the primary instrument in rock over the last few years, and much of what you hear on the radio and see on MTV can be attributed to the influence of Jimmy Page.

I first featured Jimmy Page in *Guitar in the '80s* back in March '87, focusing on a handful of solos and the scales they're derived from, as well as outlining a series of exercises which utilize Page's soloing techniques. This month we're going to analyze the rhythm guitar parts as well as the soloing in seven Zeppelin classics.

We saw a big resurgence in the role of the guitar as the primary instrument in rock over the last few years, and much of what you hear on the radio and see on MTV can be attributed to the influence of Jimmy Page.

One of the great singles from *Zeppelin IV*, along with "Black Dog," "Rock and Roll" and "Stairway to Heaven" is "Misty Mountain Hop," for its unique rhythm guitar part and harmonized guitar solo. The intro and verse rhythm guitar parts are doubled by keyboards, separated hard right and left in the mix. SEE STAFF 1. Page used double-stops in a unique way to create some harmonic ambiguity, shifting between minor and dominant sevenths. The guitar solo (at 2:38) is played by two guitars in harmony, thirds apart (primarily). SEE STAFF 2.

Page and Robert Plant evoke the

Staff 1

a) Intro

b) Verse

Staff 2

Gtr. II

Gtr. III

(Both notes vib.)

Staff 3 - *w/Capo at 1st fret

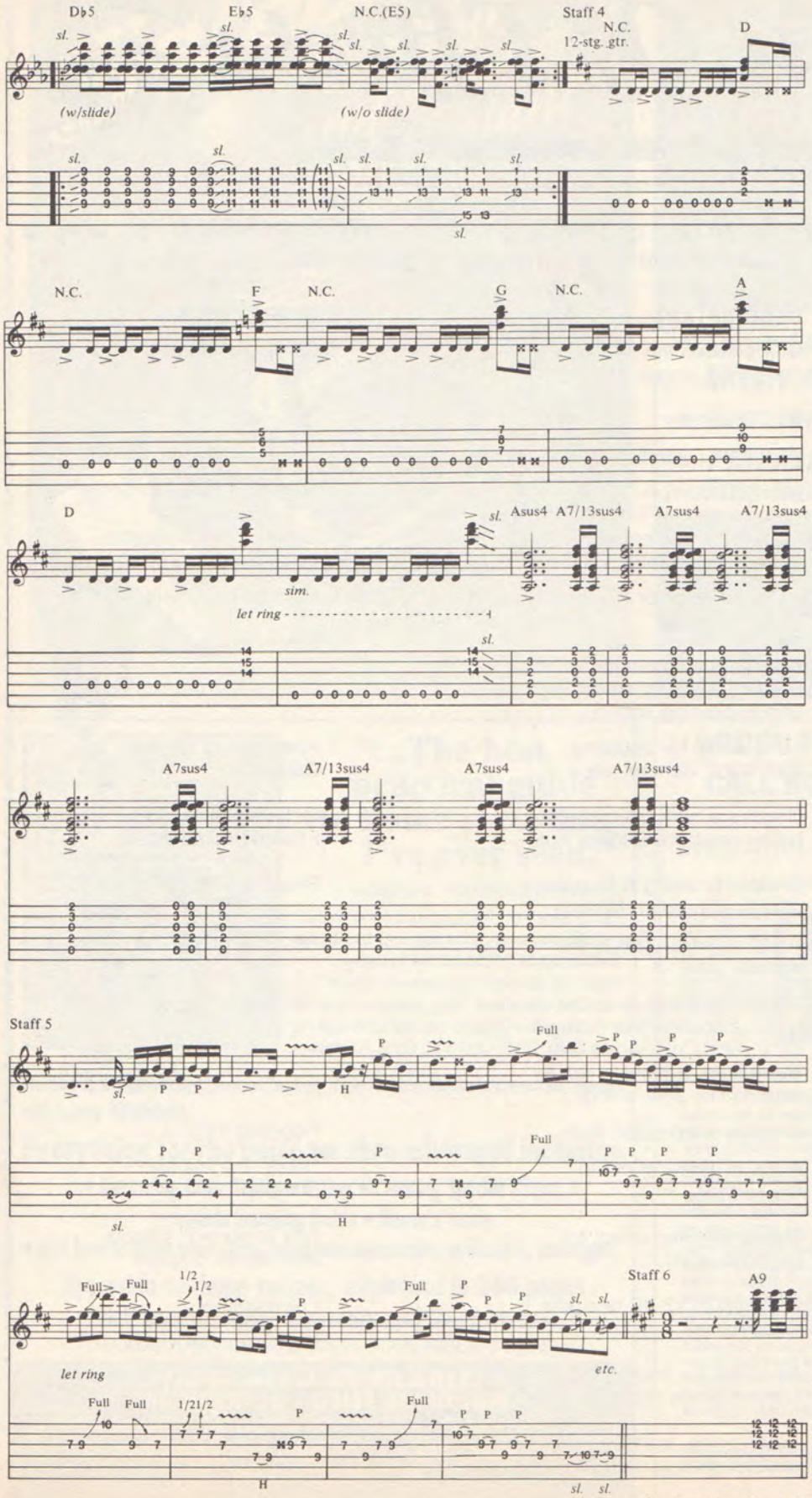
Play 18 times

A♭5 F5 A♭5 F5 A♭5 F5 B♭5

etc.

(w/slide) (w/o slide) (w/slide)

*All notes tabbed at 1st fr. are played as open strings.



sounds of Little Walter and Jimmy Rodgers on "When the Levee Breaks," as Page plays slide on a guitar tuned to open F5 (or E5 with a capo on the first fret), sounding these notes: 6th string = F, 5th string = C, 4th string = F, 3rd string = F, 2nd string = C, 1st string = F. In this tuning, the D and G strings are tuned to the same pitch, creating a modal effect. SEE STAFF 3.

One of Zeppelin's greatest masterpieces is "The Song Remains the Same," from *Houses of the Holy*. Page overlaps two electric 12-strings throughout the tune to create the dense rhythm part, often utilizing slightly different voicings. STAFF 4 illustrates one of the guitar parts, up to 0:23. Jimmy takes two great guitar solos on this tune, the first based primarily on D pentatonic Major (D,E,F#,A,B). SEE STAFF 5.

Zeppelin pays a tongue-in-cheek tribute to James Brown on "The Crunge," a funk tune in 9/8, 4/4, 5/8 and 2/4 (it's a dance tune, obviously) and Jimmy whips out some Jimmy Nolen-isms with a clear tone and a good groove. SEE STAFF 6. Simple chords, but don't get lost in the cracks of those shifting time signatures.

Another classic and incredibly unique tune from *Houses* is "Dancin' Days," which utilizes a Lydian (#4) tonality. The intro to this tune features two complimentary guitars, one with slide and one without. SEE STAFF 7. This tune is loaded with great guitar playing, so I suggest working out as much as you can.

Acoustic guitar plays a large part in Zeppelin's music, and Page often uses it as the primary element in a tune. The verse rhythm part to "Babe I'm Gonna Leave You" features arpeggiated chords with a descending bass line. This part can be fingerpicked or played with a pick, and I suggest working it out both ways. SEE STAFF 8. This is followed by some fierce strumming and interesting triad usage.

When dealing with someone like Jimmy Page, there is so much great material to pick from that it's hard to choose. Hopefully, playing through the examples in this column will encourage you to transcribe a small mountain of your own favorite solos and rhythm parts.

Music Continued on Page 126

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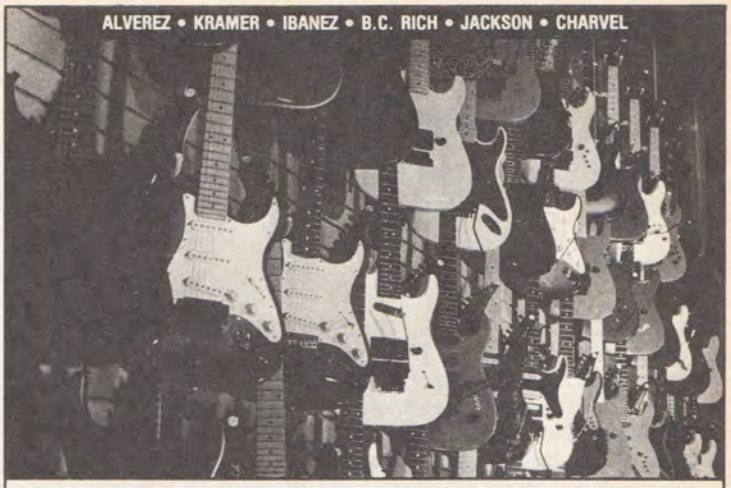
Menu Of Effects

By Dean Stubbs

With the holidays upon us, I thought it would be a good idea to focus in on some items you may want to put on your gift list. Here are some effect ingredients and recipes to get the sound you want.

SOUND CHARACTER DESIRED	DESCRIPTION	EFFECT UNIT
Sustain w/o distortion:	Compresses the signal to sustain the sound longer.	Compressors/Limiters
Sustain with distortion:	Mild Distortion	Overdrive Effects
	Moderate Distortion	Distortion Effects
	Heavy Distortion	Heavy Metal Distortion
Change the tonal quality:	Equalizes frequencies to change the sound	Graphic or Parametric Equalizers
	Adds an edge or bite to the sound.	Harmonics Amplifying Effects
Add a delay to the sound:	Short multi-tap delay for reverberant ambiance. Reverb effect for smoothing and thickening sound.	Reverberation Effects
	Long delay for doubling, slap back, echoes, etc.	Analogue or Digital Delays
Add a note an octave lower (or higher):	Creates a note one octave below or above original note	Octave Generating Effects/Pitch Shifters
Add color and character to the sound:	Creates phasing & Doppler effects with comb filtering	Phasing Effects
	Adds reverberation to the signal.	Reverberation Effects
Modulation Effects	Add chorus effects to the sound (chorus sounds like multiple instruments playing at the same time: a 6-string guitar sounds like a 12-string.	Chorusing
	Creates deep comb filter	Flanging Effects
	Adds a "Wah" effect to the sound.	"Wah" Pedals and Envelope Filters
Create a stereo effect for stereo amplifiers:	Makes a stereo effect for stereo outputs.	Any "coloring" Effects with stereo outputs
Amplify low-level, high-impedance pickups:	Adds up to 17 dB of signal level.	Pre-amplifier
Add the edge of bite to the sound:	Amplifies the harmonic content of the signal.	Harmonics Amplifying Effects
Reduce the noise:	Gates noise, switches effects loops in and out	Noise Gates and Single Ended Noise Reduction Units.



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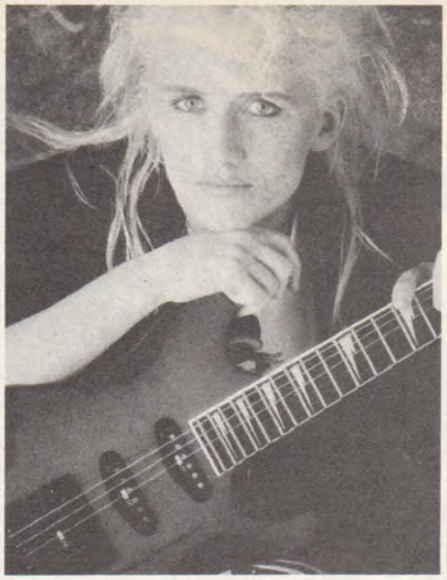
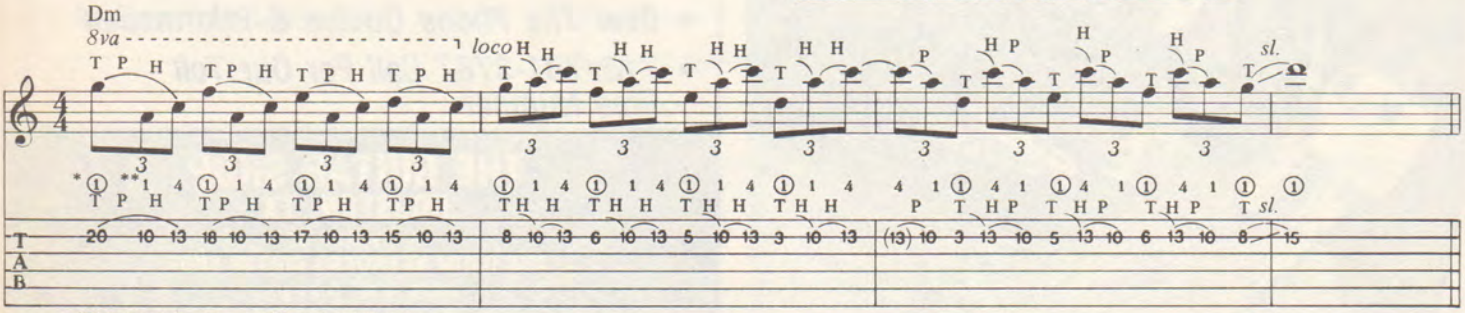
ON TAP

STUNT TAPPING

By Jennifer Batten



This month we're going beyond sound into the area of "guitar acrobatics" or "licks for MTV." Bar one consists of "Van Halenish" triplets. For bar two, the right hand jumps over the left and continues diatonically (in the key of C) down the fretboard. It will feel awkward at first to have your hands reversed. Bar three is all pull-offs. Think of your right hand as a moving capo as it stays on the fretboard till the last note. For the last slide, move the left hand off the board a bit, and slide the right hand up to the D.



*Pick hand fingers. **Fret hand fingers.

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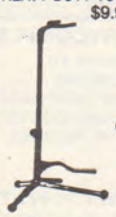

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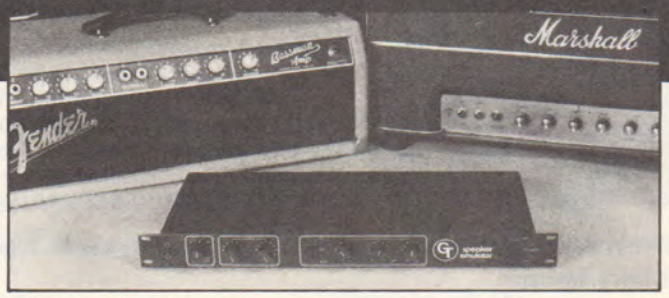

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Tablature Explanation page 37

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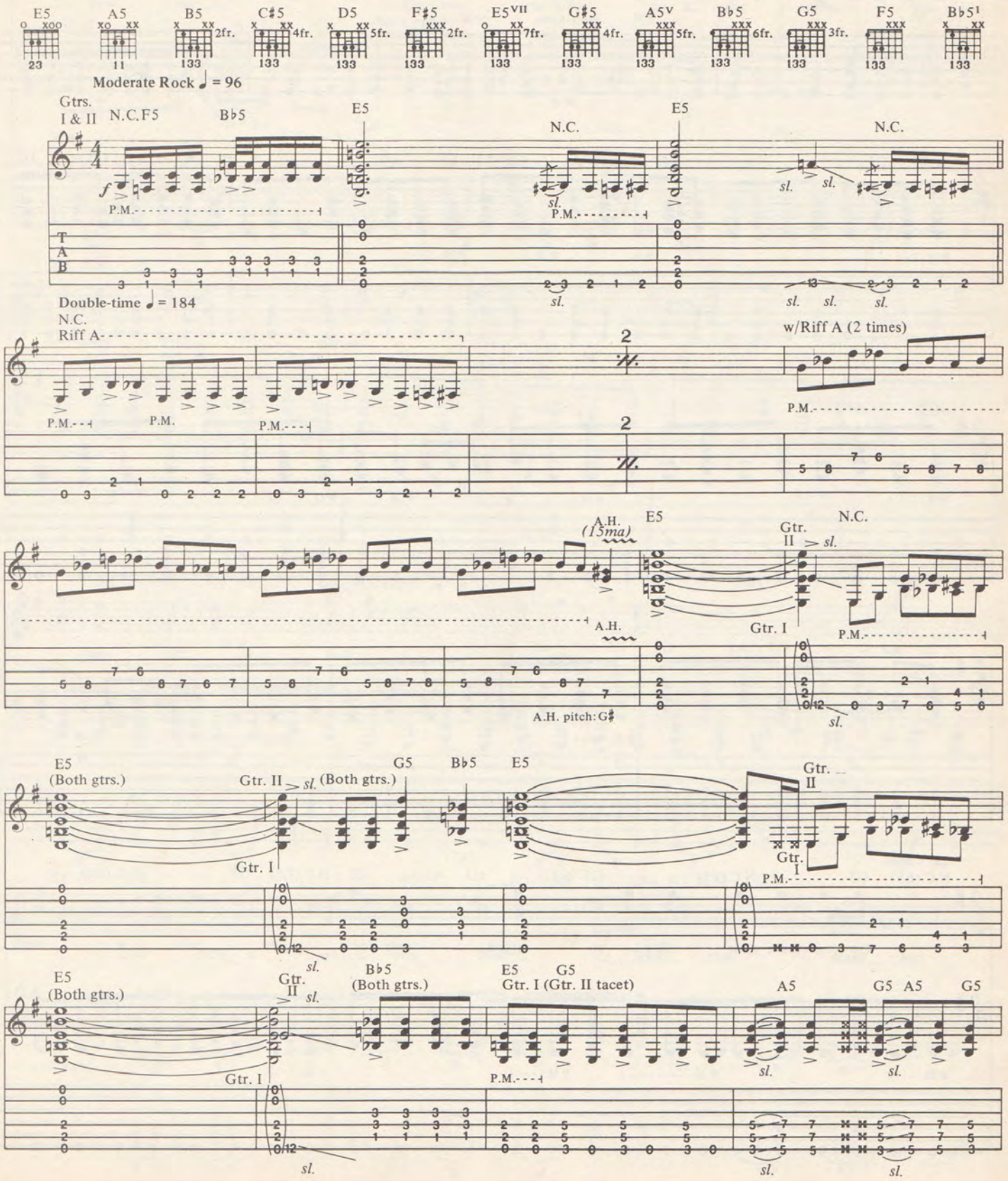
Words and Music by Testament



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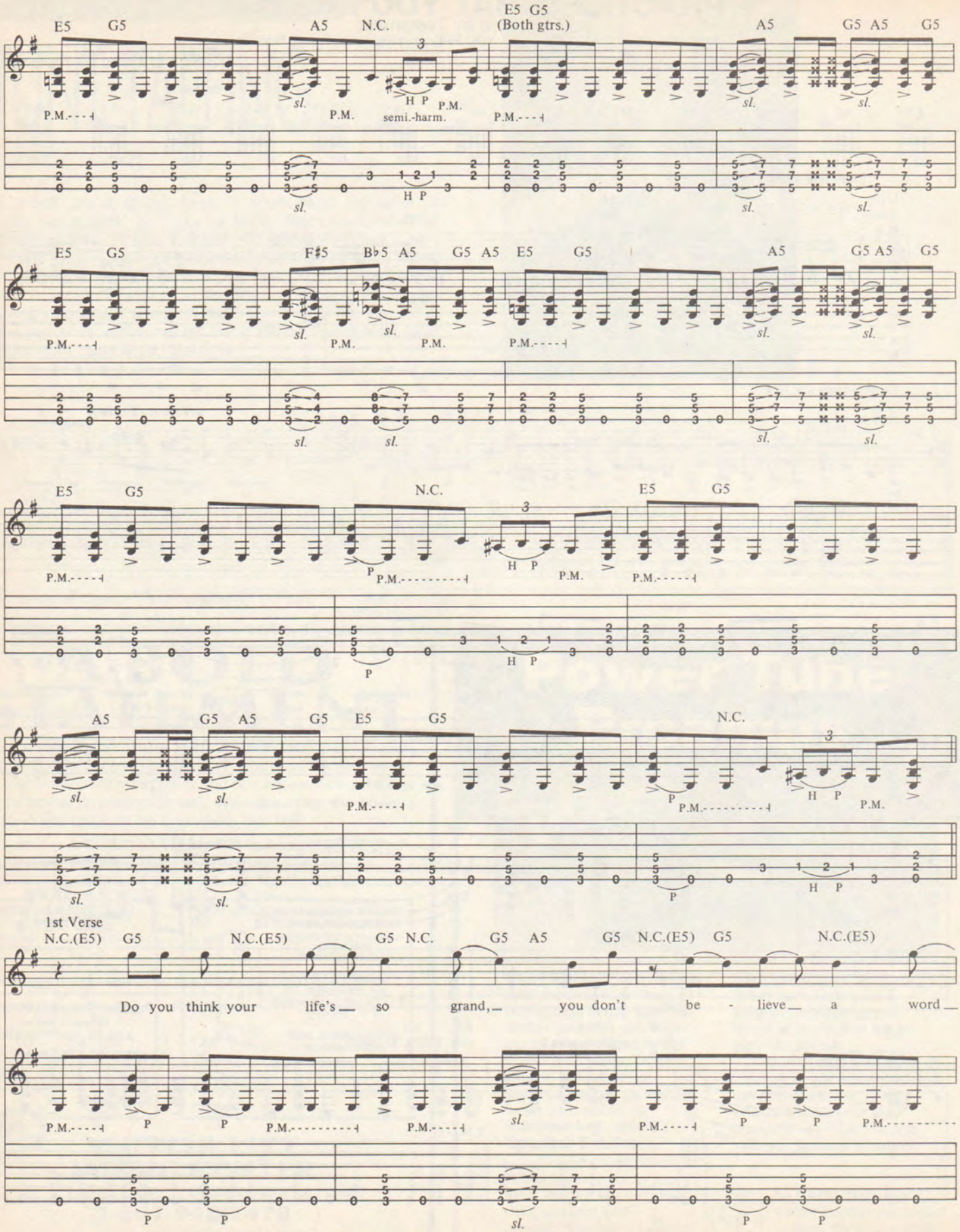
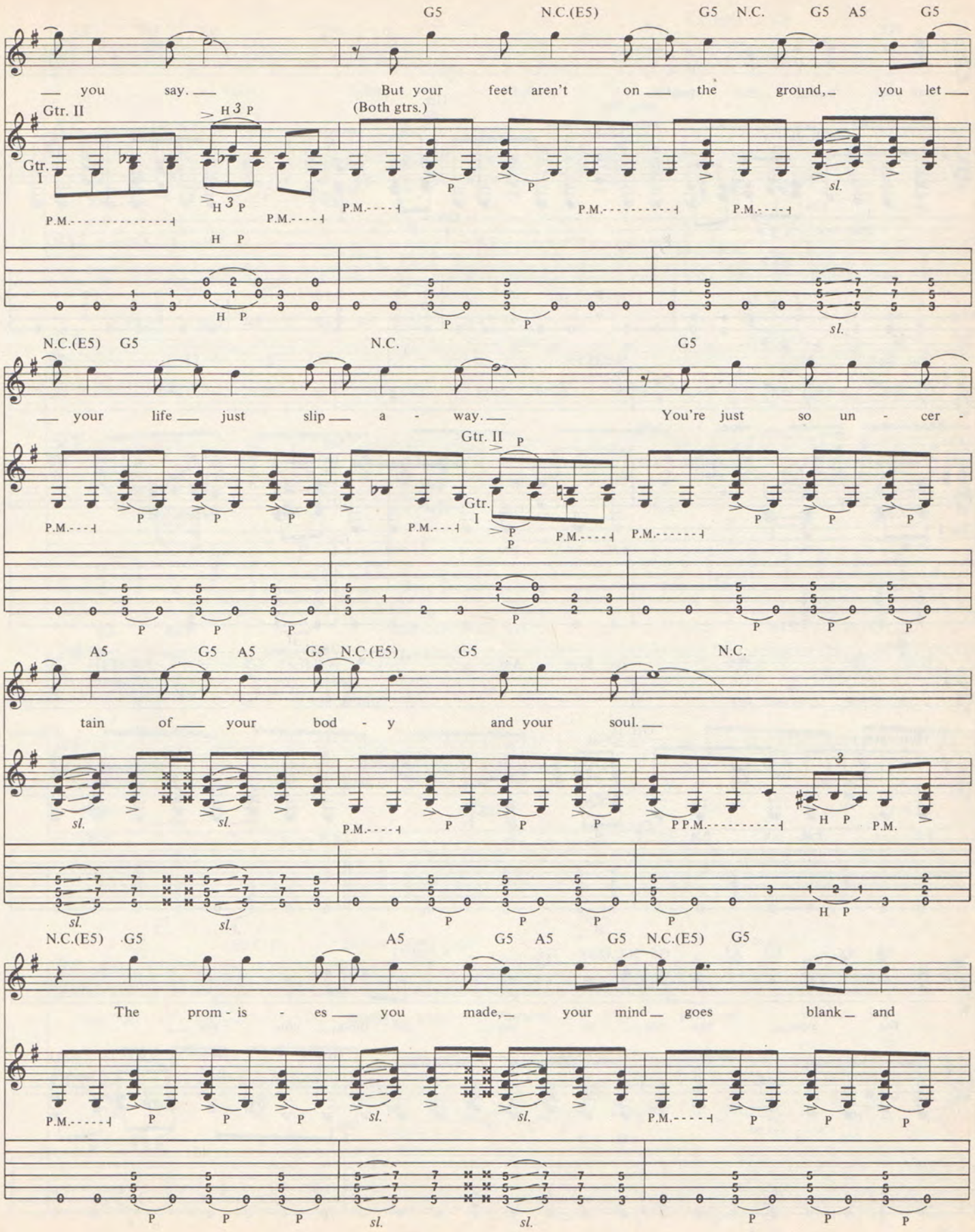
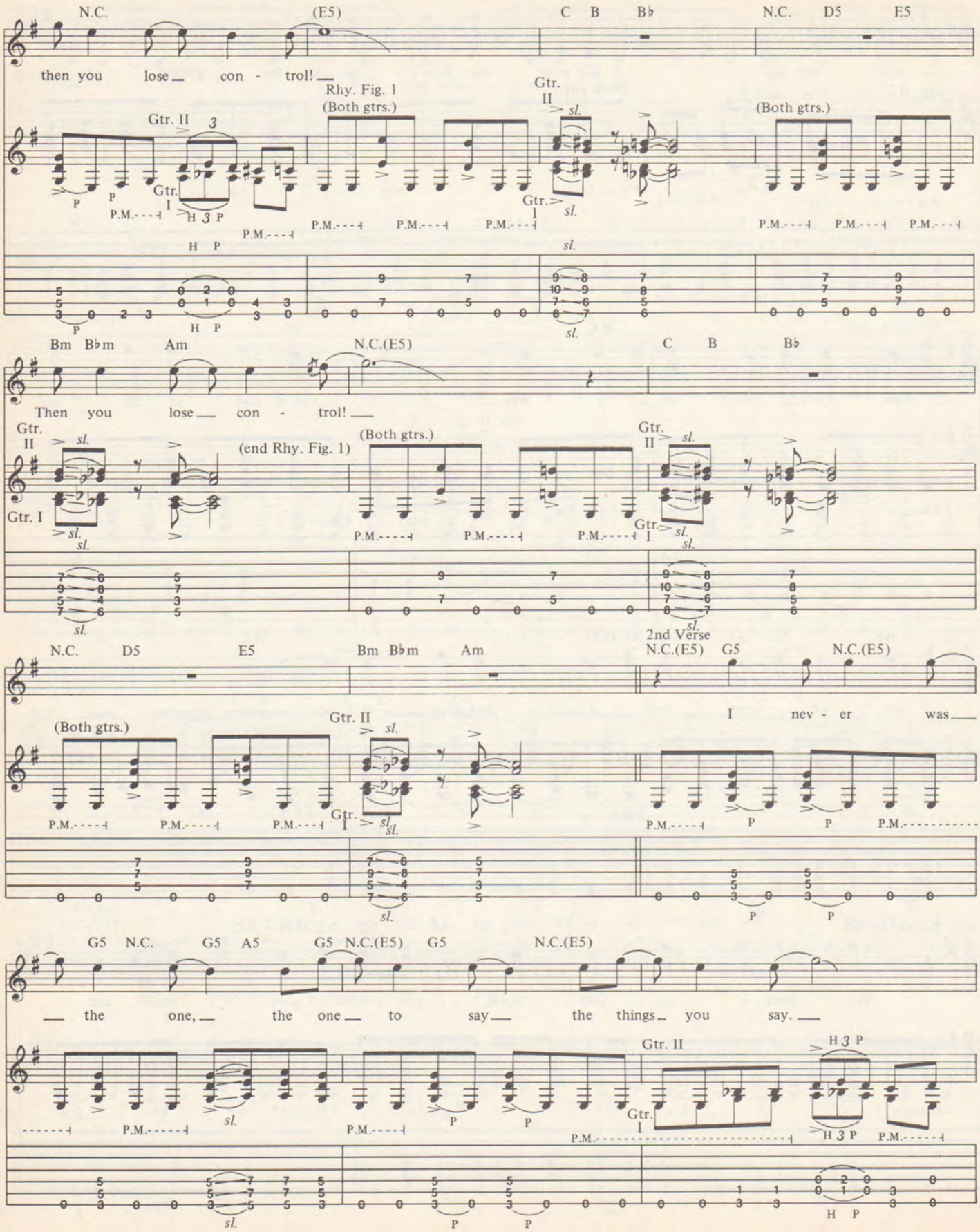
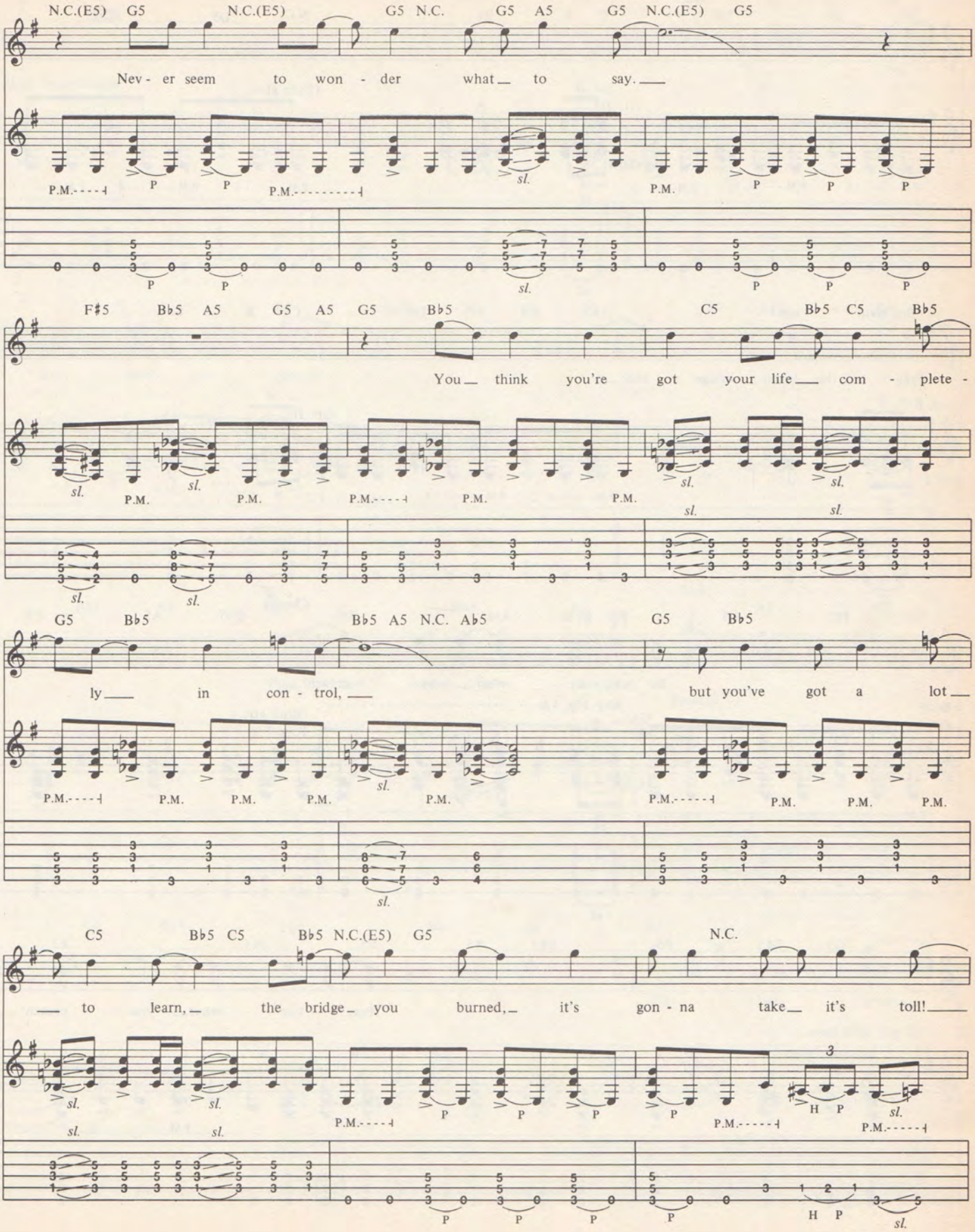
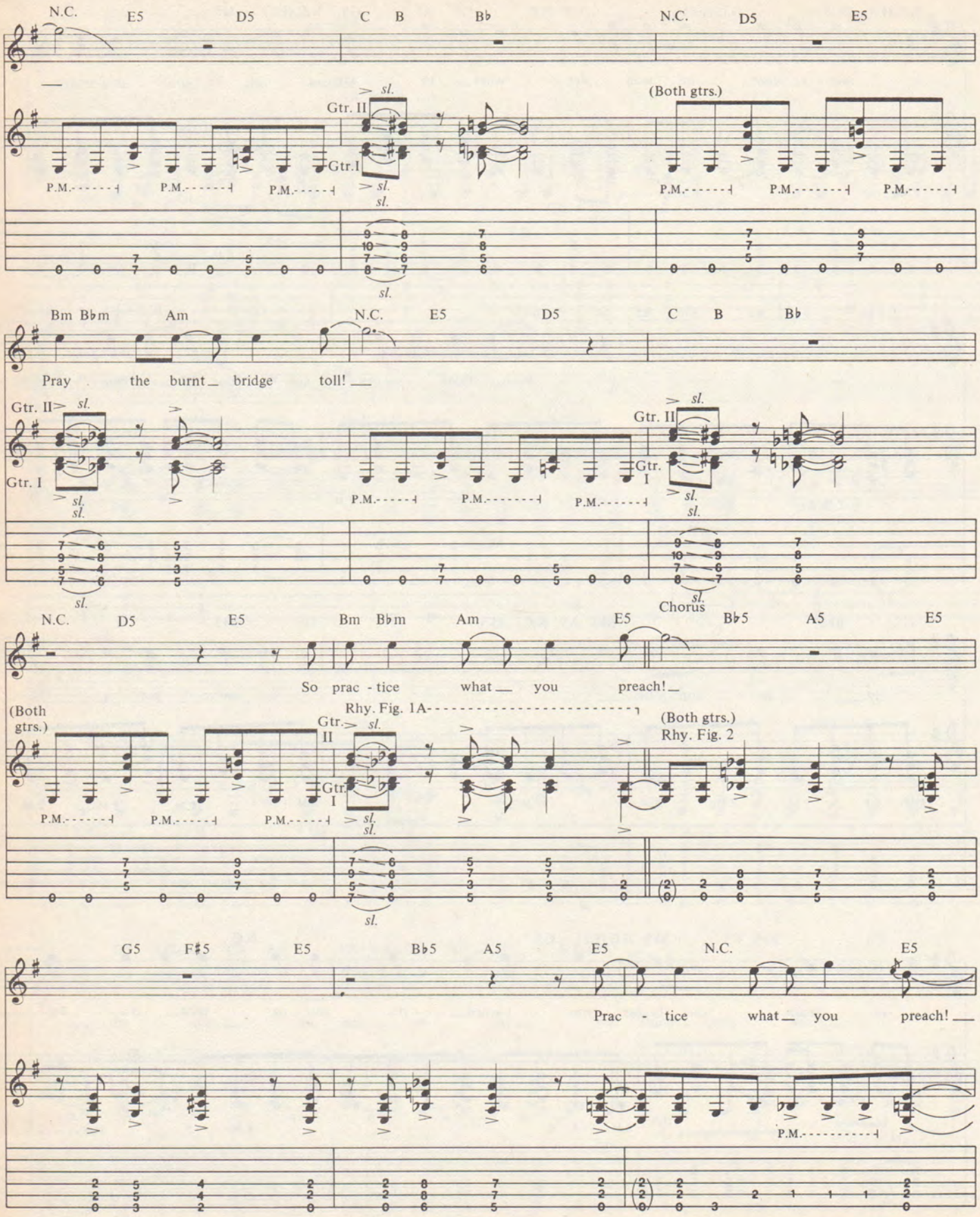
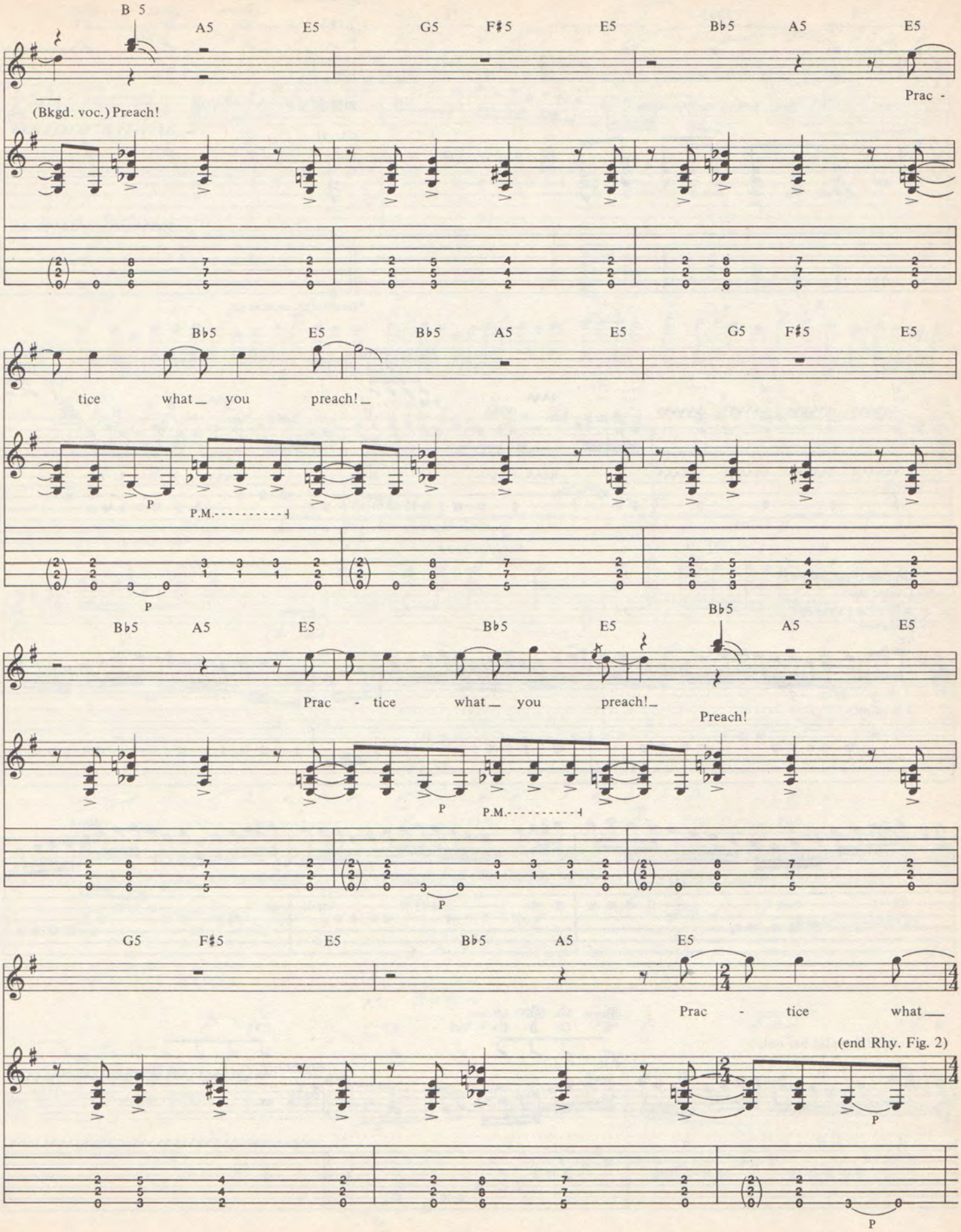

E5 G5
A5 N.C.
E5 G5
(Both gtrs.)
A5 G5 A5 G5
P.M.
sl.
H P
semi.-harm.
F♯5 B♭5 A5 G5 A5
N.C.
1st Verse
N.C.(E5) G5 N.C.(E5)
G5 N.C. G5 A5 G5
Do you think your life's so grand, you don't be - lieve a word

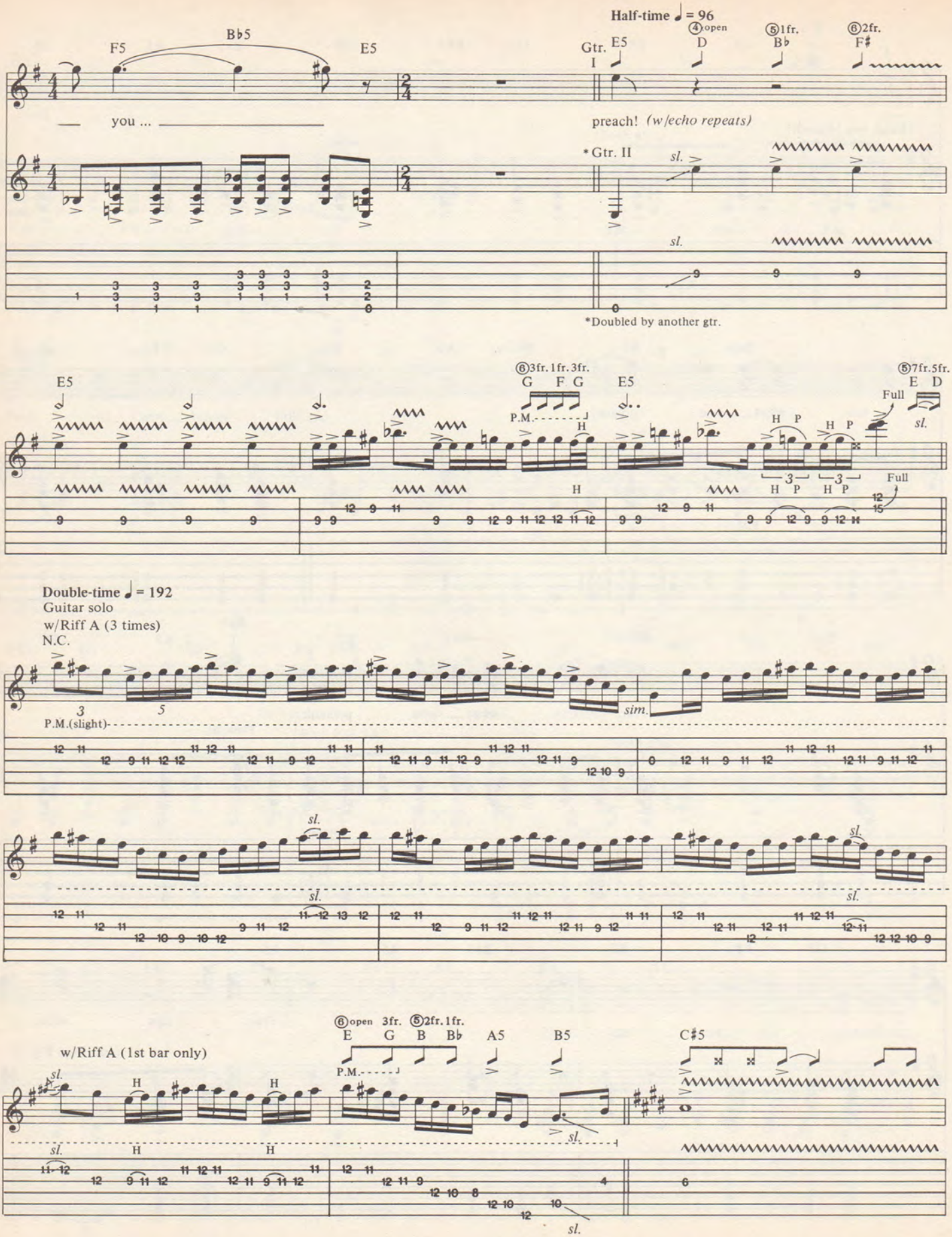

G5 N.C.(E5) G5 N.C. G5 A5 G5
you say. But your feet aren't on the ground, you let
Gtr. II
(Both gtrs.)
Gtr. I
N.C.(E5) G5 N.C. G5
your life just slip a - way. You're just so un - cer -
Gtr. II
Gtr. I
A5 G5 A5 G5 N.C.(E5) G5 N.C.
tain of your bod - y and your soul.
N.C.(E5) G5 A5 G5 A5 G5 N.C.(E5) G5
The prom - is - es you made, your mind goes blank and

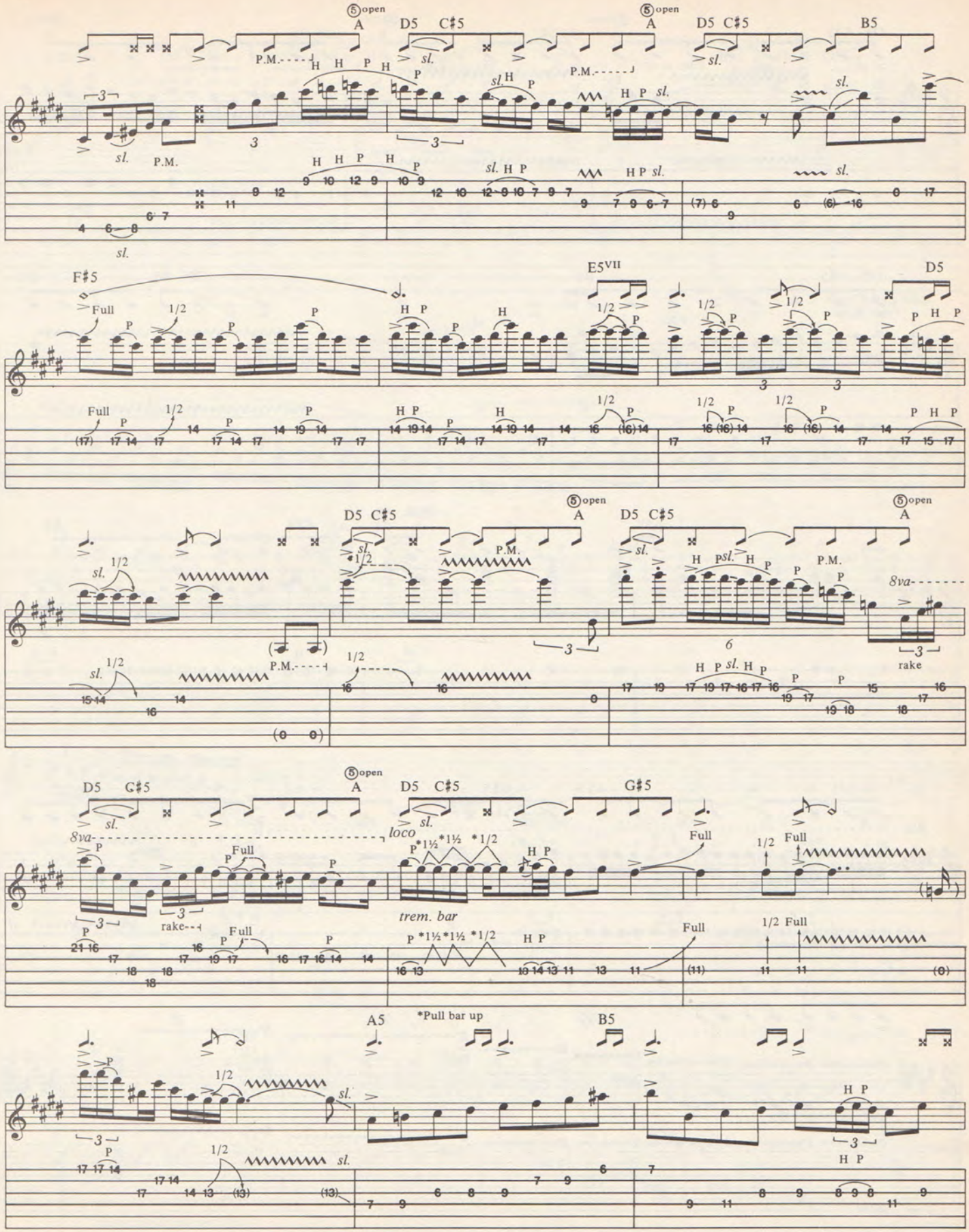

N.C. (E5) C B B♭ N.C. D5 E5
then you lose con - trol!
Rhy. Fig. 1
(Both gtrs.)
Gtr. II
Gtr. I
Bm B♭m Am N.C.(E5) C B B♭
Then you lose con - trol!
(end Rhy. Fig. 1)
2nd Verse
N.C. D5 E5 Bm B♭m Am N.C.(E5) G5 N.C.(E5)
I nev - er was
G5 N.C. G5 A5 G5 N.C.(E5) G5 N.C.(E5)
the one, the one to say the things you say.

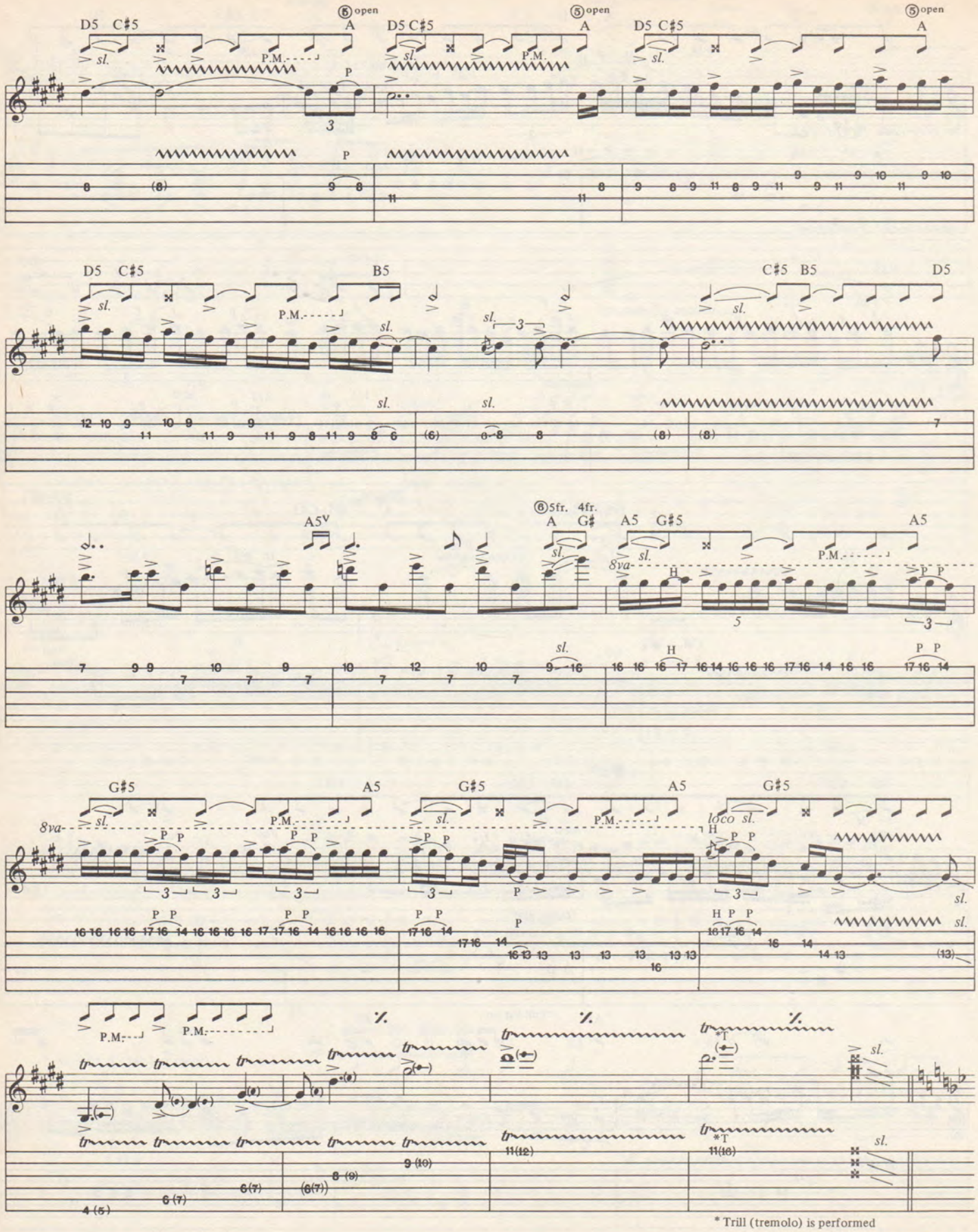

N.C.(E5) G5 N.C.(E5) G5 N.C. G5 A5 G5 N.C.(E5) G5
Nev - er seem to won - der what to say.
P.M. P P P.M. sl. P.M. P P P
F♯5 B♭5 A5 G5 A5 G5 B♭5 C5 B♭5 C5 B♭5
You think you're got your life com - plete -
sl. P.M. sl. P.M. P.M. P.M. P.M. P.M. sl. sl. sl. sl.
G5 B♭5 B♭5 A5 N.C. A♭5 G5 B♭5
ly in con - trol, but you've got a lot
P.M. P.M. P.M. P.M. sl. P.M. P.M. P.M. P.M. P.M.
C5 B♭5 C5 B♭5 N.C.(E5) G5 N.C.
to learn, the bridge you burned, it's gon - na take it's toll!
sl. sl. sl. sl. P.M. P P P P P.M. H P sl. P.M.
P P P P H P sl.


N.C. E5 D5 C B B♭ N.C. D5 E5
Gtr. II
Gtr. I
sl.
P.M.
(Both gtrs.)
Bm B♭m Am N.C. E5 D5 C B B♭
Pray the burnt bridge toll!
Chorus
N.C. D5 E5 Bm B♭m Am E5 B♭5 A5 E5
So prac - tice what you preach!
Rhy. Fig. 1A
(Both gtrs.)
Rhy. Fig. 2
G5 F♯5 E5 B♭5 A5 E5 N.C. E5
Prac - tice what you preach!

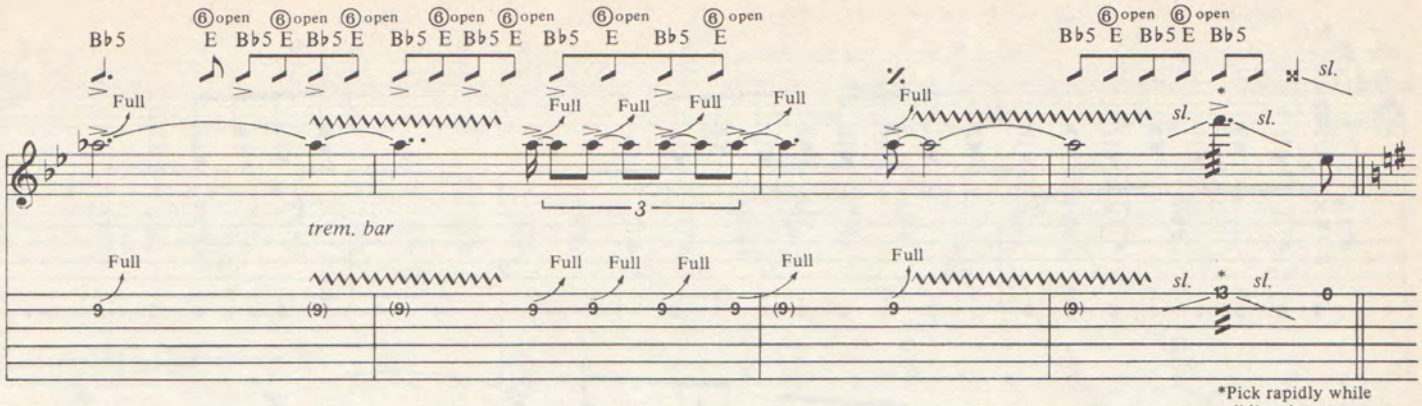

B 5
A5
E5
G5
F♯5
E5
B♭5
A5
E5
(Bkgd. voc.) Preach!
Prac -
B♭5
E5
B♭5
A5
E5
G5
F♯5
E5
tice what you preach!
P
P.M.
P
B♭5
A5
E5
B♭5
E5
B♭5
A5
E5
Prac - tice what you preach!
Preach!
P
P.M.
P
G5
F♯5
E5
B♭5
A5
E5
Prac - tice what
(end Rhy. Fig. 2)
P
P


Half-time ♩ = 96
F5
B♭5
E5
Gtr. I
E5
④open D
⑤1fr. B♭
⑥2fr. F♯
— you ... —
preach! (w/echo repeats)
*Gtr. II
sl.
*Doubled by another gtr.
E5
⑥3fr. 1fr. 3fr.
G F G
P.M.
H
E5
⑤7fr. 5fr.
E D
Full
sl.
H P
H P
H P
H P
Full
Double-time ♩ = 192
Guitar solo
w/Riff A (3 times)
N.C.
P.M.(slight)
sim.
sl.
w/Riff A (1st bar only)
⑥open 3fr. ⑤2fr. 1fr.
E G B B♭
A5
B5
C♯5
P.M.
H
sl.

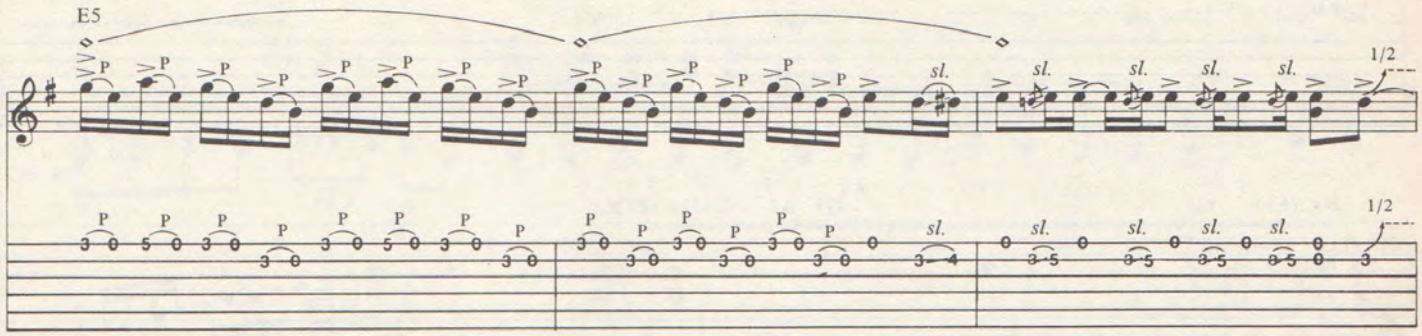

5 open
A
D5 C♯5
B5
P.M.
sl.
H P
F♯5
Full
1/2
E5VII
D5
8va
rake
D5 G♯5
G♯5
loco
trem. bar
*1½ *1/2
*Pull bar up
A5
B5

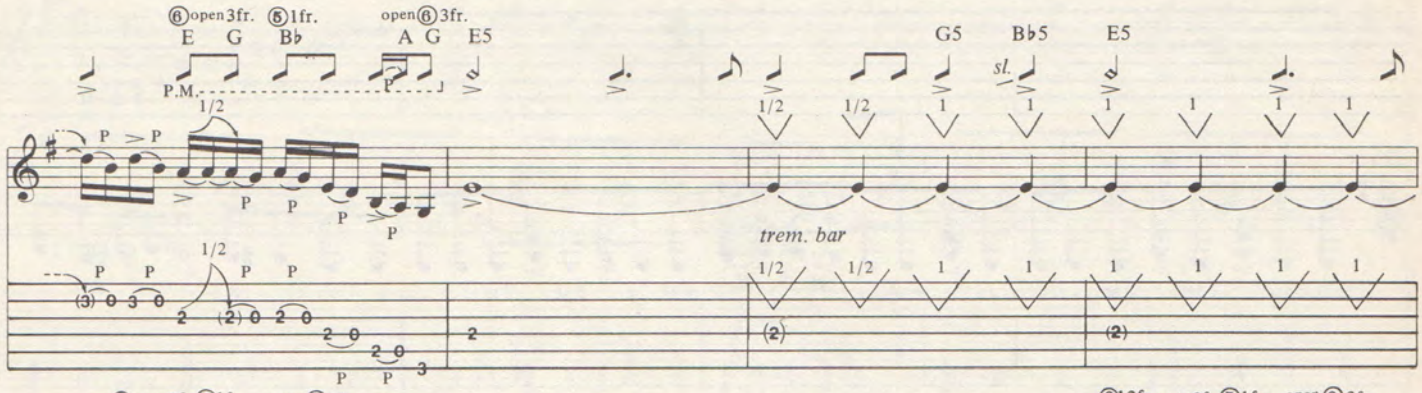


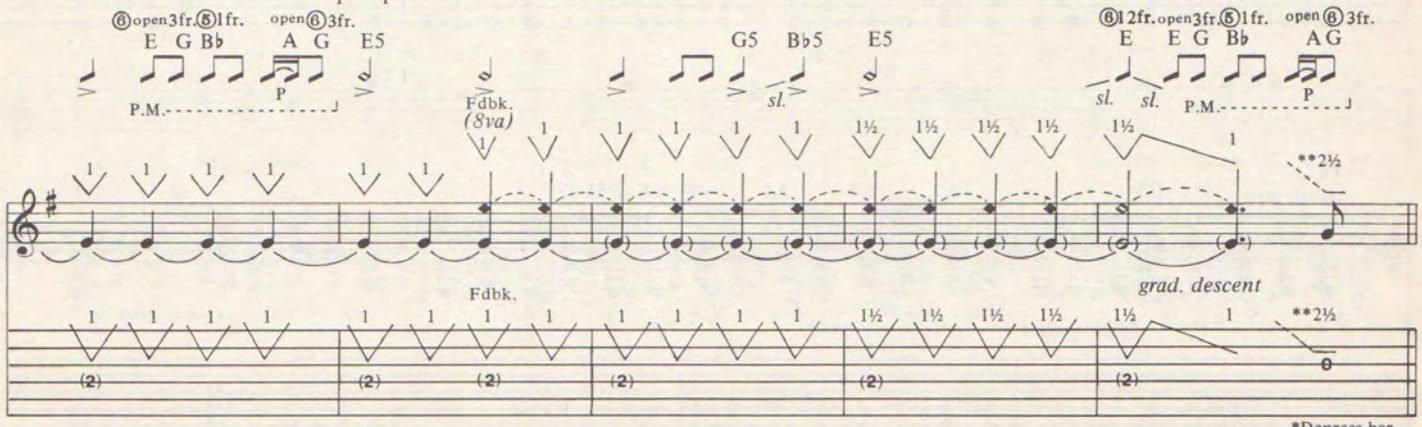
* Trill (tremolo) is performed by tapping G♯ (① 16fr.) and pulling off to D♯ (① 11fr.) repeatedly in rapid succession.



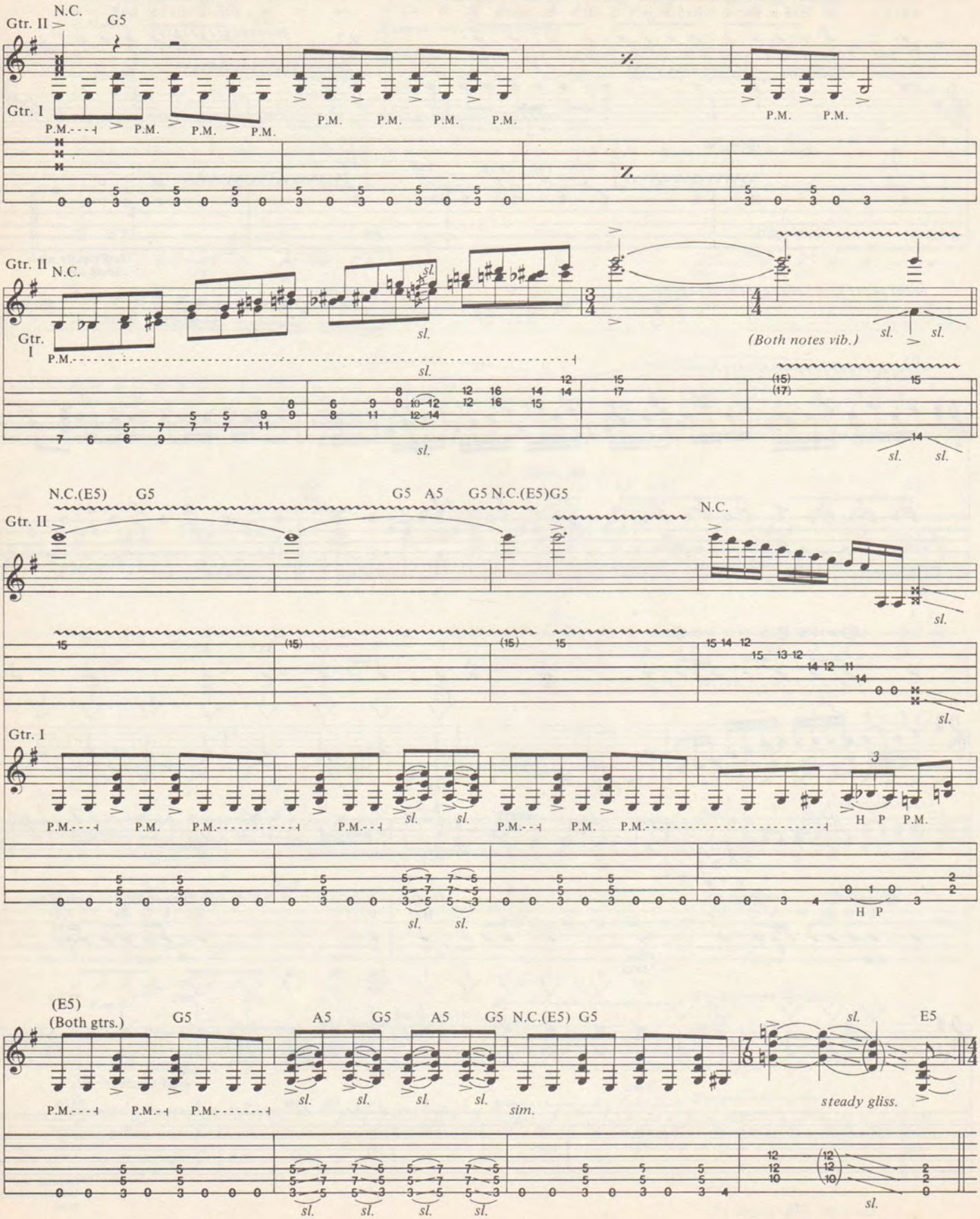
*Pick rapidly while sliding down.

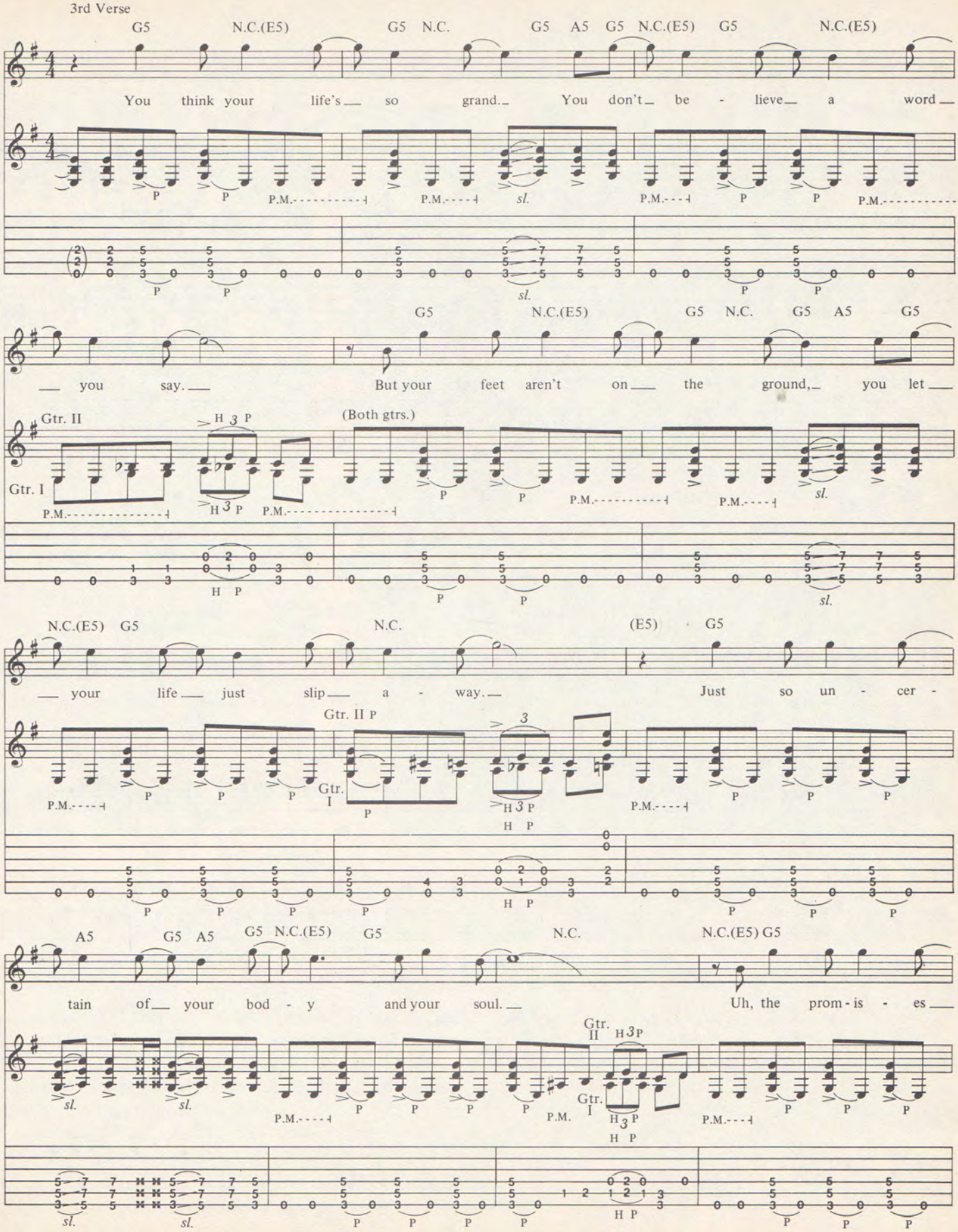


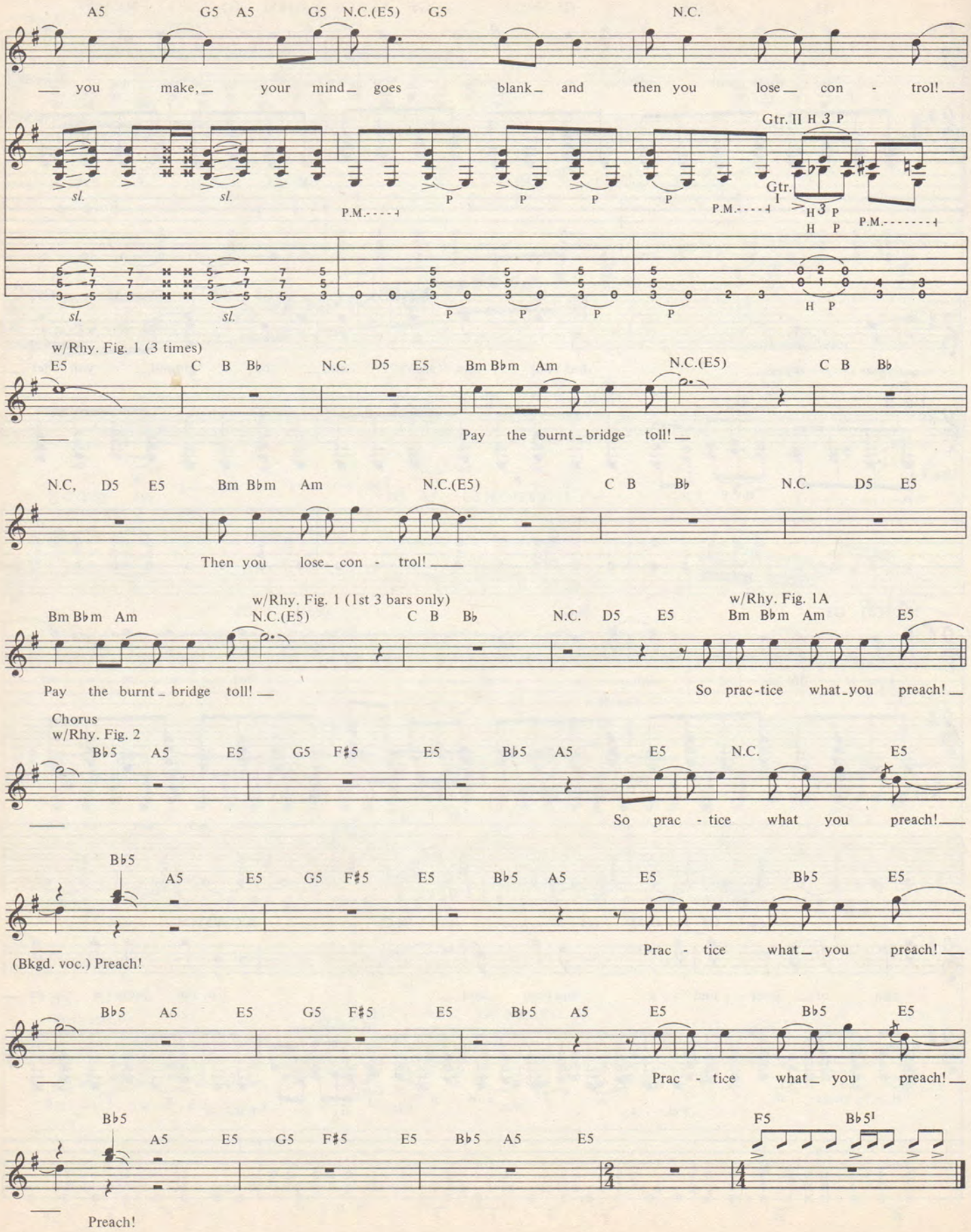




*Depress bar before striking note.


Gtr. II
N.C.
G5
Gtr. I
P.M.
Gtr. II
N.C.
Gtr. I
P.M.
sl.
(Both notes vib.)
N.C.(E5) G5
G5 A5 G5 N.C.(E5)G5
Gtr. II
N.C.
Gtr. I
P.M.
H P
(E5)
(Both gtrs.)
G5
A5 G5 A5 G5 N.C.(E5) G5
sim.
steady gliss.
E5


3rd Verse
G5 N.C.(E5) G5 N.C. G5 A5 G5 N.C.(E5) G5 N.C.(E5)
You think your life's so grand. You don't be - lieve a word
G5 N.C.(E5) G5 N.C. G5 A5 G5
you say. But your feet aren't on the ground, you let
Gtr. II
Gtr. I
(Both gtrs.)
N.C.(E5) G5 N.C. (E5) G5
your life just slip a - way. Just so un - cer -
Gtr. II
Gtr. I
A5 G5 A5 G5 N.C.(E5) G5 N.C. N.C.(E5) G5
tain of your bod - y and your soul. Uh, the prom - is - es
Gtr. II
Gtr. I


A5 G5 A5 G5 N.C.(E5) G5 N.C.
you make, your mind goes blank and then you lose con - trol!
Gtr. II
Gtr. I
sl.
P.M.
P
w/Rhy. Fig. 1 (3 times)
E5 C B Bb N.C. D5 E5 Bm Bbm Am N.C.(E5) C B Bb
Pay the burnt bridge toll!
N.C, D5 E5 Bm Bbm Am N.C.(E5) C B Bb N.C. D5 E5
Then you lose con - trol!
Bm Bbm Am
w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5) C B Bb N.C. D5 E5
w/Rhy. Fig. 1A
Bm Bbm Am E5
Pay the burnt bridge toll!
So prac-tice what you preach!
Chorus
w/Rhy. Fig. 2
Bb5 A5 E5 G5 F#5 E5 Bb5 A5 E5 N.C. E5
So prac - tice what you preach!
Bb5 A5 E5 G5 F#5 E5 Bb5 A5 E5 Bb5 E5
Prac - tice what you preach!
(Bkgd. voc.) Preach!
Bb5 A5 E5 G5 F#5 E5 Bb5 A5 E5 Bb5 E5
Prac - tice what you preach!
Bb5 A5 E5 G5 F#5 E5 Bb5 A5 E5 F5 Bb5
Preach!

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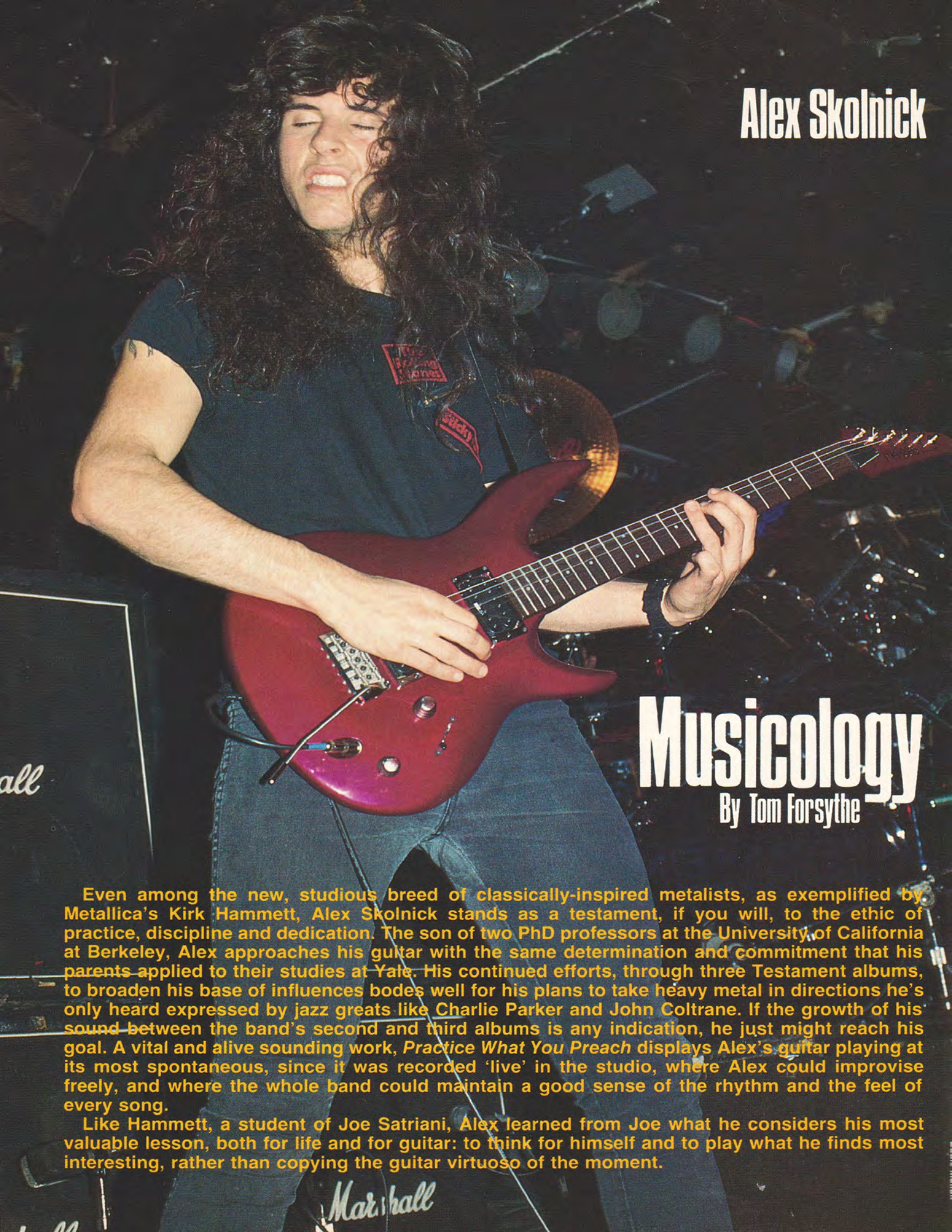

Alex Skolnick

Musicology

By Tom Forsythe

Even among the new, studious breed of classically-inspired metalists, as exemplified by Metallica's Kirk Hammett, Alex Skolnick stands as a testament, if you will, to the ethic of practice, discipline and dedication. The son of two PhD professors at the University of California at Berkeley, Alex approaches his guitar with the same determination and commitment that his parents applied to their studies at Yale. His continued efforts, through three Testament albums, to broaden his base of influences bodes well for his plans to take heavy metal in directions he's only heard expressed by jazz greats like Charlie Parker and John Coltrane. If the growth of his sound between the band's second and third albums is any indication, he just might reach his goal. A vital and alive sounding work, *Practice What You Preach* displays Alex's guitar playing at its most spontaneous, since it was recorded 'live' in the studio, where Alex could improvise freely, and where the whole band could maintain a good sense of the rhythm and the feel of every song.

Like Hammett, a student of Joe Satriani, Alex learned from Joe what he considers his most valuable lesson, both for life and for guitar: to think for himself and to play what he finds most interesting, rather than copying the guitar virtuoso of the moment.

How did you start playing guitar?

I had a brother who played bass. My parents thought I'd just pick up the guitar once in a while like him. But I was always into being different. It was popular in my school to hate KISS. But I loved KISS. They were the reason I started playing guitar. I started hearing KISS when I was nine and started playing guitar when I was 10. I actually started collecting KISS cards before I heard them, which is kind of strange because now I'm down on bands who are more concerned with their image than their music. I finally went out and bought *Double Platinum*. The more I played it the more I liked it. I had to learn to play the songs. I started playing on a cheap nylon string classical guitar. That was my fundamental guitar for years. I took lessons from a folk teacher named Gary Lepow, who's become popular doing children's songs. He always placed more importance on songwriting than on knowing what was current. This started to drive me crazy, because at the time Van Halen had been out for years but I'd never heard them because of my teacher's emphasis. Now that I'm writing for a band of my own, I really value Gary's emphasis on songwriting.

What music did you hear from your parents?

They grew up listening to Perry Como and Frank Sinatra. They are still shocked by Elvis. We had to get permission to play my Dad's stereo because he was afraid I'd break the record player. When I did hear music, it was outside the house. When I heard music I liked, I valued it a lot. I actually heard my brother's band play Van Halen cover songs before I heard Van Halen. The guitar player in my brother's band was Danny Gill, who was a student of Joe Satriani. I started taking lessons from Danny in eighth and ninth grade. He's in a band called Hurricane Alice now. He's a really good player. He got me in- to Michael Schenker and Al DiMeola. They're the two players who've had the most influence on my music.

When did you start taking lessons from Joe Satriani?

In tenth and eleventh grade. He was in a band called Squares. He was just taken for granted locally, like anybody before they get prominent. All my other teachers took me to the point where I was jamming with them. Joe Satriani was the only teacher who I never had that problem with. I never got to his level. But he always kept me challenged. I wasn't as serious then as I am now, but I learned a lot of good stuff from Joe. I'm only now starting to apply it. He showed me how to use all the theory that the others taught me. Mostly, he taught me to be open minded, not to limit myself. The most important thing he taught me was to be myself, don't copy the guy everyone's copying. There's always that one guy: right now it's Joe Satriani.

What techniques did he teach you?

I think it was more an attitude than anything, the dedication. Basically, he taught me that if you have a rough spot, you deal with it right there and then. If you play the wrong note, say you keep stumbling on an Eb, then you play an Eb everywhere on the neck until it's second nature. It's no simple trick. It's just a matter of working hard on as many notes in as many keys as possible.

What music were you playing when you studied with Satriani?

I was with Testament, but we were known as Legacy. The music was a lot faster and in some ways harder to do. It posed a real challenge to infuse this with harmony and melody. Joe helped me get to that point. The first album was mostly written by the time I joined the band. I had a lot of influence on *Burnt Offerings* and *Alone in the Dark*. *Alone in the Dark* has some very Satriani-sounding licks in it. That was when I just tried to copy him, before I adapted what he taught me. There's worse people you can sound like.

How did your parents react to your musical ambitions?

They weren't too pleased at first. For a

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long time I felt like they accepted that I wanted to be a musician. But in reality, they didn't accept it. It just wasn't talked about. They had decided I was going to college. We had some major fights. There were a couple times when they just came down on me. I was trying to be the best musician I could be, and they would just come down on me out of the blue. They'd start screaming: 'What is this? Is this a phase?' That hasn't happened in a long time. Being on the road and making albums is a lot more than anything they expected of my music. That proved something to them. And now on the *Practice What You Preach* album, they actually like some stuff. It's made them more supportive.

The third album seems more accessible than your first two. And since it debuted at #99 in Billboard, it's more popular. Do you think the music's changed?

I thought of a lot of ideas for the second album that are similar to what's on the third album. But the rest of the band thought we weren't ready to use them. And they were right, because hard rock and heavy metal fans tend to like a certain sound. They don't like sudden change. It has to happen slowly. I always felt that the second album was a step in the right direction. It showed a little more of the talent of the band. But I knew we could take it a lot further. Most heavy metal bands record albums in a very mechanical way, one instrument after the other, yet they constantly put down commercial bands for the same thing. The second album was recorded in that mechanical way. Eric (Peterson) did all the rhythms. I did all the solos, and that's all I did. I had no feel for the songs. I couldn't enjoy them the way I did live. On the new album, we did the opposite. We all played together as a band until we got good takes of the songs. Usually it took five to ten takes. We ended up using the first takes on a couple of songs.

How long did the process take?

The initial recording took eleven days, then doing the vocals and mixing took another month.

What's different musically?

I go out and be myself. I don't like pure speed on guitar. Some of the old stuff requires pure speed. On the new album, there are so many different tempos, I have a chance to express myself. I could write that way because I listened to the input of the other guys in the band. So the songs were written more as a group effort. I wrote a lot of the initial riffs. Eric wrote some riffs. We'd show them to the rest of the band. Together we'd see what flowed together as a song. The band as a whole would arrange it. I ended up doing a lot of the lyrics. I didn't plan on it. Music is about tones, pitches and mixing sounds. I don't consider myself a poet. But when it came down to the wire, someone had to do it. The second album was very rushed. *Practice What You Preach* really defines the style of the band.

Are you listening to different kinds of music now?

My tastes grew a bit, although I always listened to diverse music. While we were doing the New Order tour I saw Midnight Oil and thought they were fabulous. They're the Australian band that had the hit single, "Beds Are Burning." I liked INXS. I've always listened to Al DiMeola, especially his acoustic stuff. Also, a lot of old music is new to me. Guys in my band have introduced me to bands like Rush. I was ten when Rush's *Hemispheres* album was new. I'd never heard Black Sabbath. I'd heard Ozzy, but never Sabbath. I was always influenced by Michael Schenker. But I heard he was influenced by Mountain, so I got really into Leslie West. He's pretty intense. Eddie Van Halen wouldn't shut up about how much Eric Clapton influenced him, so I memorized all these Cream solos.

Those guitarists seem a lot different from your playing.

I know it's hard to see where they fit into what I'm doing. But it really helps. I like to use their feeling, but you put the ener-

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gy knob on ten. In the last year I've gotten real into jazz and classical. I love Chick Corea's music. It sends shivers down my spine. When I listened to Michael Brecker, I wondered where he came up with his stuff. Then I heard that he listened to John Coltrane. I listened to Coltrane play sax and knew he was faster than any of the fast guitar players who are all the rage. It was just insane. I started taking lessons from a musicologist at Berkeley who told me Charlie Parker is the best place to start. I listened to the music. They've transcribed his solos. It's amazing. I can read well enough to listen and follow along to the written music. I'm still working on Parker, and I'll be busy for a long time working through Coltrane and Michael Brecker. Some of the licks from Parker show up on *Practice What You Preach*.

Why did you choose to play Heavy Metal? I love playing Heavy Metal. I think there hasn't been enough done with it yet. I think that's what Testament can accomplish. Jazz seems to embrace such diversity, and that's missing from Heavy Metal. There's only a few really high quality bands, so that leaves a lot of room to make a big dent in the Heavy Metal scene. Part of the way I hope to do that is that instead of listening to who everyone else is listening to, I'm listening to Charlie Parker and John Coltrane. It gives me a different perspective.

Who do you admire most in today's music scene?

I think guys like Peter Gabriel and Sting are musical magicians. Prince is like that, too. I admire Jan Hammer a lot. People like that can transfer their ideas to their instruments. Steve Vai is one of the few guitarists who can do that.

Can you walk me through a day of practice?

If I don't turn the alarm off, I'm up at 6:30, and after a good breakfast, I get to work on guitar. I give myself an hour to warm up. I make a list the night before and set a one hour goal for each topic. That can be anything from sight singing, fundamentals, or working on Charlie Parker or a classical composer like Paganini. It might be either scales or exercises for an hour. I never do all this in one day. I play for two to two and a half hours, until 10, then break for half an hour, and come back to practice again from 10:30 to 12:30. After lunch, I go to band practice. It takes the band one song to catch up to me. Then we burn our way through the set for two or three hours. If it's Monday, Wednesday or Friday, I work out at Gold's Gym with some friends. It gets rid of all the stress that's built up over the day. Then I'll go home and either play some more, or maybe work on piano. I might just read. Right now I'm reading *Moby Dick*. I never read in school, but as Mark Twain said, since school isn't in the way of my education now, I'm enjoying the classics. By the end of the night I'll play instead of practice. There's a big difference between practicing and playing. There are certain days where I could play all day. I wanted every day to be that way. I loved what I played and thought I'd be a great guitar player if I did that every day. After a couple of days, I'd get bored with what I played. I found that if I disciplined myself to actually learn new music, I'd play more interesting licks when it came time to play. I'm learning how to balance practice and playing.

When do you write?

Usually after I've taken a day or two break from the guitar. I'll take a break when I'm frustrated with my progress. Then when I pick up the guitar again, for some reason that's when I come up with the best song ideas.

Do you write all your songs on guitar?

No, sometimes I write on the piano. I'm not a pianist, but it's the basis for music in general, so a lot of music gets started on piano. I also write a lot on the acoustic guitar. I don't write much on electric. I think that's because I've seen Pete Townshend performing "Pinball Wizard" and Sting playing "Roxanne" and sounding powerful and like they were playing songs, even without their whole

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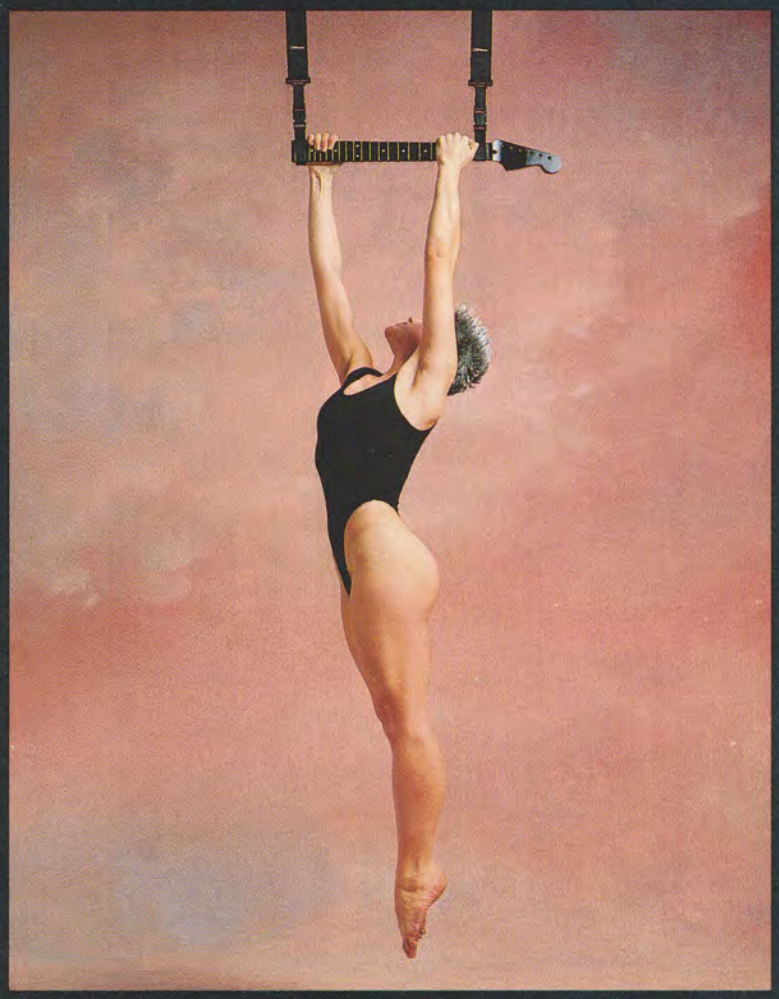

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band and stage show. I always thought if we could have songs that sound good with acoustic guitar and vocals, that would be the standard for the music.

With all the rehearsing you do and with a live recording, I'm curious to know whetheror not you improvised while recording?

Absolutely. The thing about jazz is that it's mostly improvisation. Only the chord changes are written beforehand, and a lot of it is soloing. That's great for me, and I was really into using the 'whatever happens happens' approach to recording. If it's a little sloppy, so what? At least it has the feel of the moment. There are a couple of great takes that got away using this process. There are some solos I'd love to have on record, but the song wasn't tight. Someday they'll become the 'lost Testamenttapes.'

Was there anything scary in the recording process for the Lp?

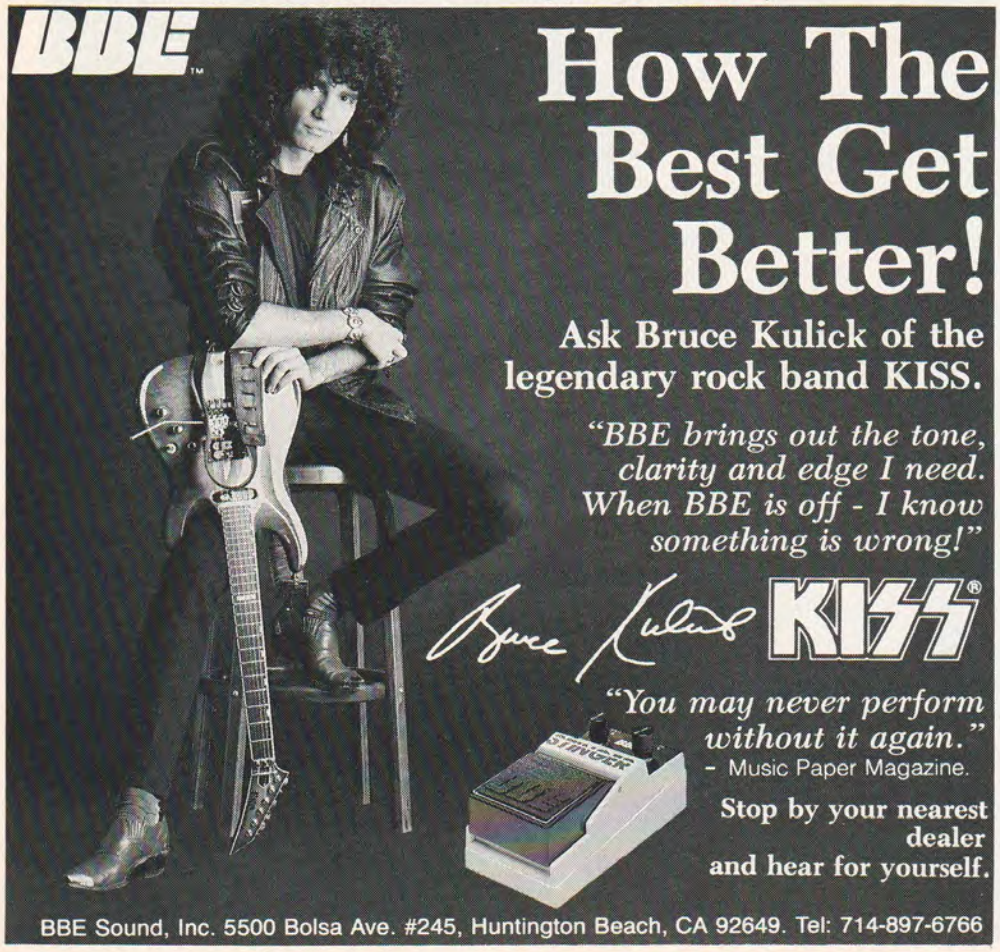
Yeah, when we did "The Ballad." We did the acoustics after the rest of the song was recorded. The acoustics were originally played with the original drum tracks. We got the best acoustics take imaginable, which made me happy, because I was skeptical of doing the acoustics at all. Now it's one of my favorite pieces on record. A couple of days later, the producer, Alex (Perialas), noticed that the guitars weren't quite on time with the drums. This was the only place were we overdubbed, which is obvious. The timing started to bug the drummer, Louie Clemente. A big argument ensued over whether we take out the drums or the acoustics. I loved the acoustics, so I was crushed to think about taking them out. Finally we worked it out so what you hear is just the reverb of the snare in the background. It's so reverberated that you can't tell it's not on time. Louie says now that he's really glad we kept the acoustics. It's my favorite favorite tune on the album to listen to. Live, "Perilous Nation" is my favorite because it rocks. It gives me the same feel- ing I get when I first heard "Rock Around the Clock," yet it's as heavy as Metallica, has a solo section like Al DiMeola, and at the end there are some sax-like licks.

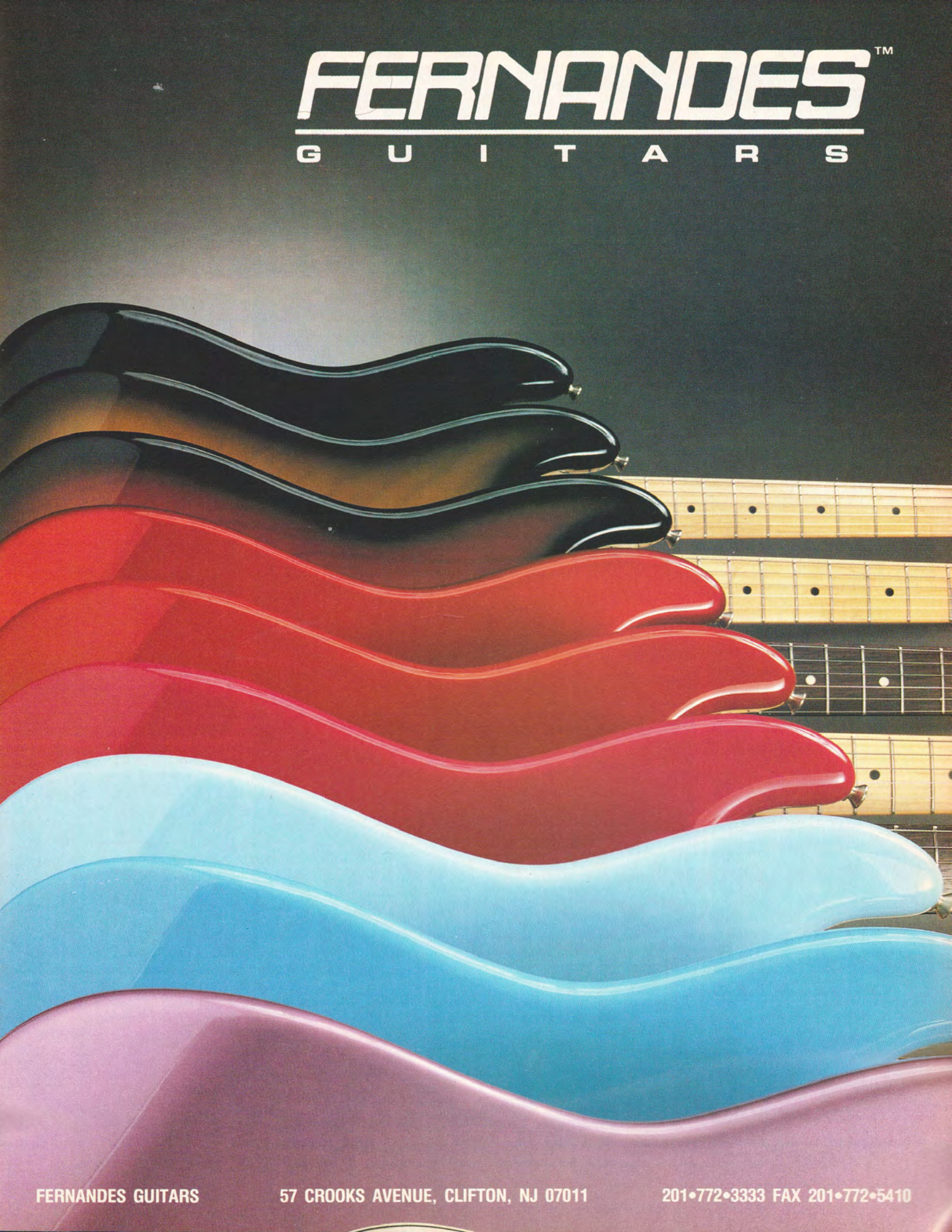
Guitarwise, I notice you've switched to Ibanez. Why?

Right when we finished the second album I decided I needed a different guitar. We couldn't get custom stuff for less than a fortune. I used a Flying V for tour, but the neck snapped when a curtain got dropped on it over in Europe. My roadie knows people at Ibanez, because he used to roadie for Paul Gilbert when he was in Racer X. He had Ibanez send me a new neck for my guitar, and they also sent me a new guitar, the red one in the "Trial by Fire" video. This was great, because Ibanez helped me when I needed help. Obviously, if I sold a certain number of records, anyone would help, but I wouldn't need the help. Ibanez is a company that cares about artists, and you don't have to be Steve Vai to feel right at home.

What other guitars are you using?

I'm using the Ibanez MP 540, which I modeled in their catalog. I love the F3 pickups. When we recorded the album at Fantasy in New York, we were right next door to Mr. Big. Paul Gilbert told me he had one of these guitars. It seemed strange that Paul had a guitar that I endorsed when I didn't even have one, so I called Ibanez and we talked about giving it a special paint job. When it came, it was so phenomenal. It was a great rendition of the *Practice What You Preach* album cover. The only problem is that it's so beautiful I don't want it to go through the perils of the road. But it'll

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be in the video and get seen a lot. For the road, coincidentally, I got an RG 560, which is endorsed by Paul Gilbert. He sure has taste. This is one of the greatest playing guitars I've ever experienced. I like the 24 frets. It has a maple neck and a mahogany body. I have another guitar that sounds really good, but it's hard to change the strings because it's still a prototype. It's called the Maxxas. That's what I used for the entire album. All together, I have six guitars, including the acoustic. I use a Takamine acoustic. I use all of my guitars. I only have guitars that I think are absolutely necessary.

What other equipment do you use?

For pickups I use F3's most of the time, but I have a couple of Seymour Duncans, a JB and a 59, that I use occasionally. For an amp, I use a Marshall, a just reissued head that's identical to their 1970 model. It has such balls. All by itself it sounds like AC/DC or Thin Lizzy. I give it the modern 90's touch by running an ADA MP 1 through it. That's the heart of my tone. The ADA is like an instrument in itself. It has 128 different programs and each tone is different. You can create your own tones. I only use two programs, rhythm and lead—occasionally I'll play clean. I also have an Alesis Quadroverb. The Alesis has four different effects that can be used simul- taneously. For microphones, I use the Sennheiser 421. They're great. By moving it around the speaker you can get 30 or more different sounds. All the album tracks were done with the Sennheiser 421.

Do you have an idea of how your playing has changed since the first album?

My playing changes so fast that it would be easier to say how it's changed in the last week. If I think back to three years ago, I had no tone whatsoever. Before the first record we got a bunch of new equipment. That was a major step in the rehabilitation of Alex Skolnick. I had always borrowed stuff. I was so young, the only job I had paid me $2.50 an hour. I took a year's salary and bought a 200-watt Marshall amp. It was the amplifier version of Baby Huey. It was the heaviest piece of equipment imaginable, but just when I would get a decent sound out of it, it would die. I was always borrowing equipment, and I never had tone. The big advance during the first album was really equipment. On the *New Order* album, since I was being heard more, the music toned down a bit in solos. I found room for blues licks and arpeggios. This year I've gone beyond that to combine more of what I listen to. I'm relying on a lot more blues and arpeggios, a lot of sax-style licks. I've always had an open mind, and now I'm applying what I've learned.

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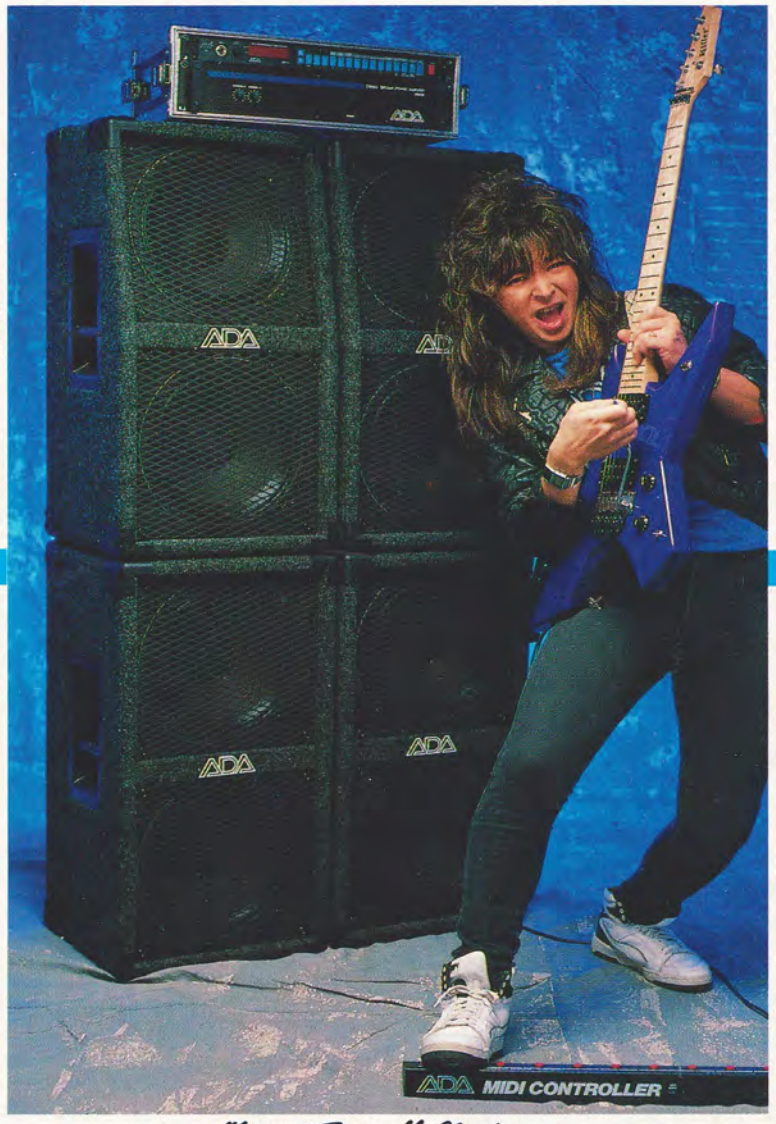

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ONCE MORE, WITH FEELING

by John Stix

Years before Badlands and Great White would share one of the hottest double bills on the rock 'n' roll boards, Jake E. Lee and Mark Kendall occupied the same L.A. stage, back in the days when gold records, sold-out concert halls and magazine cover stories for either of them were still in the realms of dreamland. Jake was in Ratt, Mark was in Dante Foxx, and the gig was a battle of the bands, which neither of them won. At the time, the crown for best gun in town meant speed, technical prowess, megachops. But for Jake E. and Mark, songs would prove to be the key to their future impact on the guitar community. Songs by bands like Aerosmith, ZZ Top, Ted Nugent and, most especially, Led Zeppelin; tunes played over and over again, set after set, night after night, five sets a night, five nights a week: copy tunes in cover bands, out of which they forged their individual guitar styles.

At the forefront of the return to blues/rock phrasing and feel associated with those pre-Van Halen players whose songs he was nurtured by, Kendall's bump and grind guitarwork on Great White's bluesy, seven-minute Top 40 hit, "Rock Me," in 1987, arguably paved the commercial way for Guns N' Roses. Their latest smash remake of Ian Hunter's "Once Bitten, Twice Shy" showed that even the metal crowd is not immune to the spirit of straightahead blues/rock. A committed member of that metal army, Jake E. Lee burned as hot as Titanium with Ozzy Osbourne, but chose a cooler, more subtle hue when putting together his own group, Badlands. Together, the two players reflect a time when sheer speed seems to be burning out, in favor of the values of a bluer era.

Jake E. Lee

Mark Kendall
Robin Visotsky

Having have run that particular gamut and gauntlet themselves, from speed chops to blues bends, both of these guitarists had a lot to say, to our readers and to each other. As was expected, the talk was lively with feel.

Can you develop feel, or are you simply born with it?

MARK: I would have to say you're born with it.

JAKE: I think you have to be playing guitar for the right reason, which is to want to play music. If you pick it up because you want to be a rock star, you're never gonna have that feeling, you're never going to develop it right.

MARK: Because you didn't start for the right reason. My family has always been musical, so I don't know if that comes in your genes. My dad was a jazz trumpet player, who played with Louie Bellson. My mom sings and plays piano. I don't know if it's in my blood, but when I started playing it was because I really wanted to play, not because I wanted to be a rock star. I didn't know what that meant.

JAKE: I think you have to be more or less born with it, but you have to develop it. The more you play, the closer it comes.

MARK: Just make it your top priority and everything else is excluded.

JAKE: We shouldn't even have to say that, because if you're into it for the right reasons, you know what to do. Playing clubs helped me out a lot. I played in bars in San Diego for years and years. It seems like now, a lot of kids learn all the licks, and they're real fast, and they go straight into writing their own songs, straight into the Troubadour. I don't know if they ever get that club experience without playing other people's songs, the same song every night, getting bored with it, putting your own stuff in it. That's how I got whatever style I have. My style comes from playing "I Just Wanna Make Love to You" for the 500th time and trying to make it different.

MARK: We all played the sames songs for years.

JAKE: "Hey Baby," from Ted Nugent.

MARK: Elvis.

JAKE: Aerosmith.

MARK: "Tush" was an all-time standard. I remember, back in those days, Van Halen played every song on demand.

JAKE: Playing clubs is where it all starts. I don't mean playing clubs with an all-original band for a half hour set until you get that record deal. I mean, just going out and playing for hours, every night. That really helped me. I think that's the only way to develop the element of style.

MARK: I found it only by playing with other people. I can sit and jam in my room all day and think I'm pretty cool. Then I jam with a band and I can't do what I could do by myself in my room. I say, invite over all the best players from around town and become friends with them. Have them over for burgers and then break out a guitar, and say, "Hey, c'mon, show me some tricks." That's what I did. I have so many friends who can kick ass on guitar, who haven't gotten nationally known. I hang out with them and they just bury me.

When you start out, chops are usually everything.

JAKE: When I was 16, I wanted to be the fastest guitar player in the world. I didn't think of anything else. I wanted to have a cool tone and all that, too, but playing fast was at the top of my list. After a couple of years, that gets really boring. Rock 'n' roll is supposed to be down and dirty, gritty, funky. I always thought it was kind of a rebellion against a structured, classical way of playing. It was just more gutsy. Chuck Berry and Jimi Hendrix weren't great technicians, as far as execution was concerned. Actually, technique is the first obstacle you come to when you pick up the guitar. You want to overcome that, so your main objective is to get the technique going. After you jump that hurdle, you can see the other ones. You can see that there's other things to playing guitar than just speed. You've gotta learn how to play other styles, tasty stuff. It's real boring to concentrate on one little aspect of playing. Speed is just a tiny part of playing guitar, although an important one.

MARK: No doubt. When I started playing, I thought the faster you were the better. I used to try to play as fast as I possibly could. I read an interview where George Lynch said, "Kendall used to be good, fast as hell, and now he's gone into this kind of weird blues thing." I was just saying, there's a lot of technical players out there and they might be the greatest in the world, but they don't have any feel in their playing.

JAKE: When I was 16, the top dog in town was always who was fastest.

MARK: I personally don't play for players. I play for people. You fall into your own thing after a while, but speed is probably the easiest goal to achieve. You can sit down and practice playing fast, and a week later say I'm playing this faster than I was last week. You can rate your progress, whereas, playing with taste, and some soul, and getting some of your heart into your playing, it's a lot harder to go week-to-week saying, 'Oh yeah, I play with more soul now.' You just can't measure that.

Technique is something you can develop by yourself. Do you use a home four-track as a mirror to get better?

JAKE: Going back to the speed thing,

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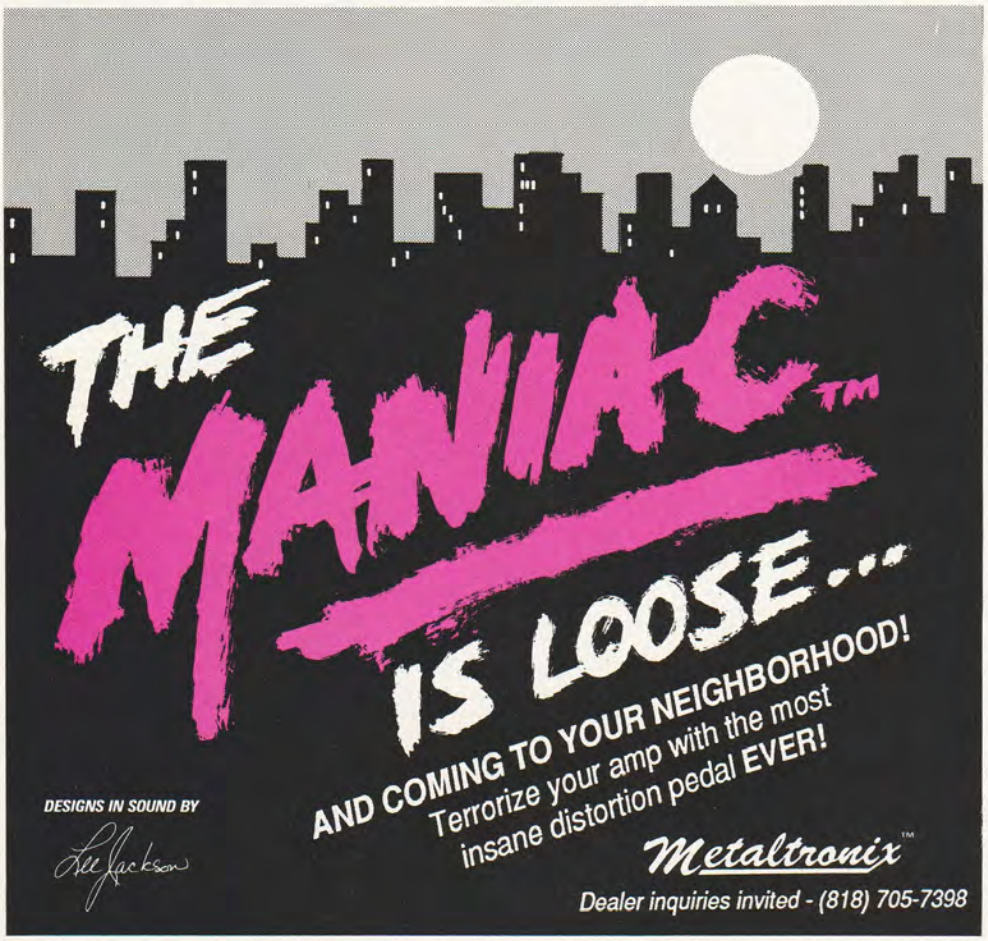

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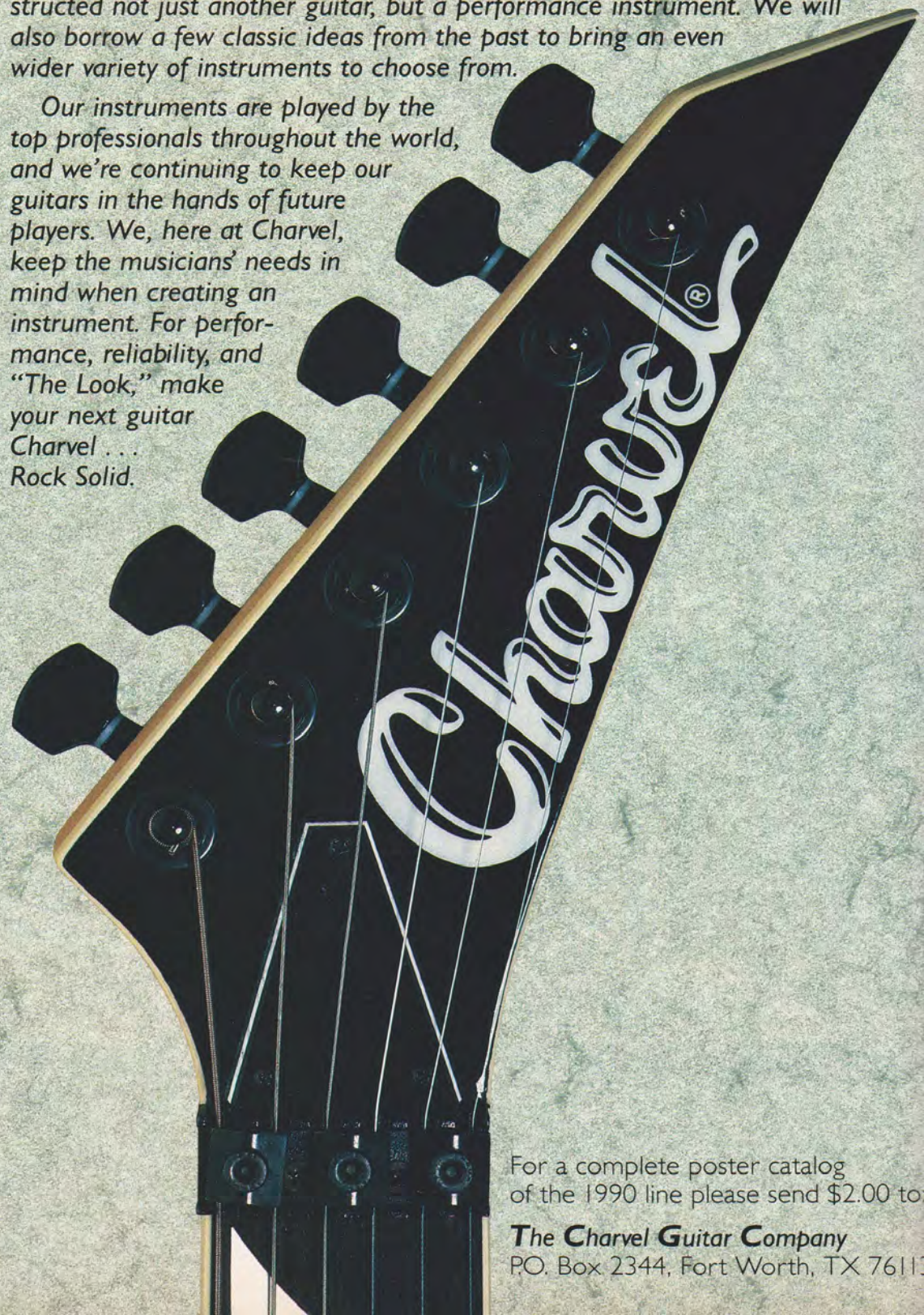

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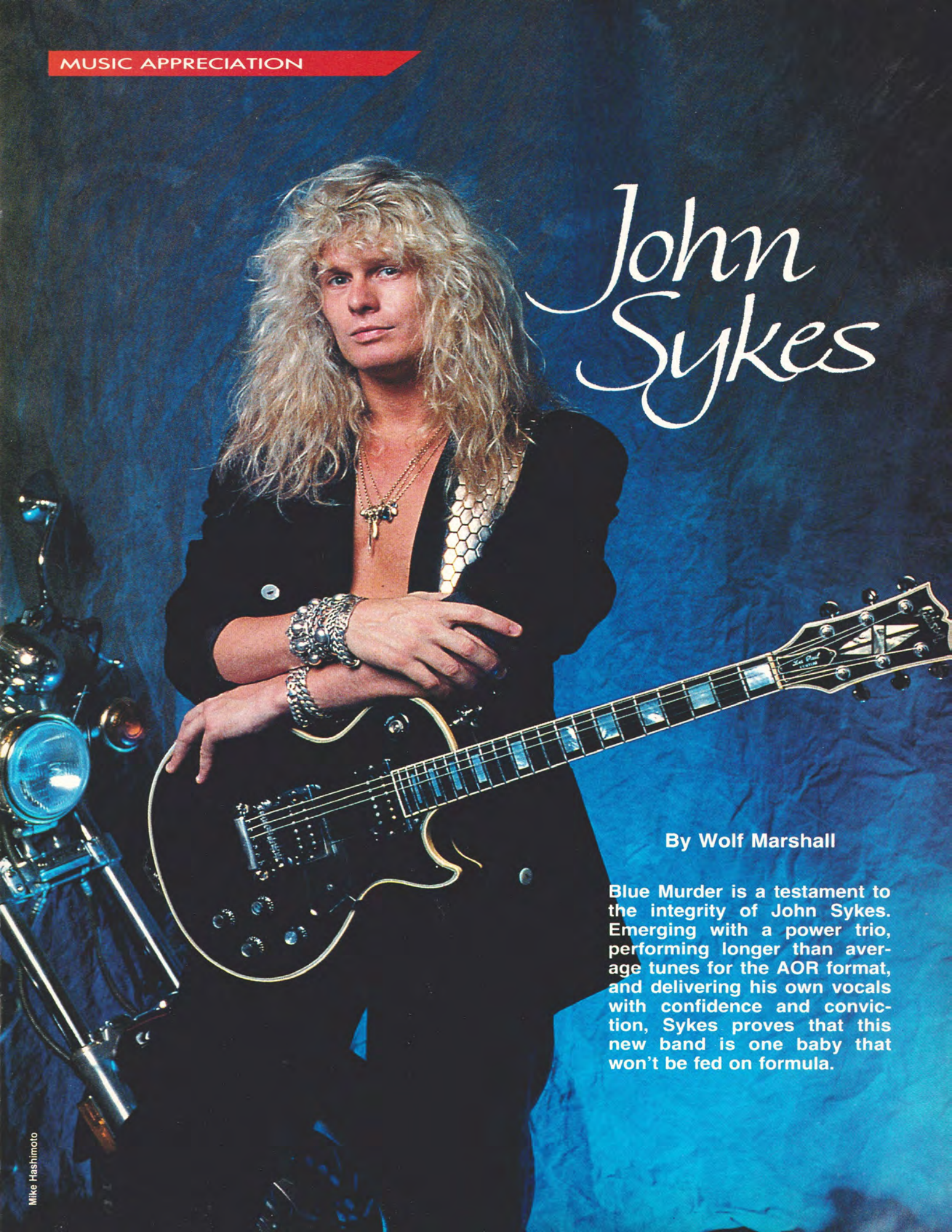

John Sykes

By Wolf Marshall

Blue Murder is a testament to the integrity of John Sykes. Emerging with a power trio, performing longer than average tunes for the AOR format, and delivering his own vocals with confidence and conviction, Sykes proves that this new band is one baby that won't be fed on formula.

Mike Hashimoto

Mike Hashimoto

Blue Murder

The last three years have been a tumultuous and frustrating time for the celebrated songwriter/guitarist John Sykes. First, there was the conception and the recording of the material heard on the "Serpens Albus" *Whitesnake* Lp, and the attendant high expectations. Then, the mysterious dissolution of the studio band (John Sykes, Aynsley Dunbar, drums, and Neil Murray, bass) by David Coverdale and the powers that be. That was followed by the certified multi-platinum status of the *Whitesnake* record, as it became one of the largest selling hard rock records of all time. And finally, there was the formation of the all-pro, hand-picked touring unit (Vivian Campbell and Adrian Vandenberg, guitars, Rudy Sarzo, bass, and Tommy Aldridge, drums) which would bask in the glory of the Sykes/Coverdale collaborations, while John watched from the sidelines.

Hardly a waiter and a watcher, Sykes returned home to England in the winter of 1986, immediately after the walking papers were issued—ironically, these came while the original members were taking in the sun on a Southern California beach, waiting for the tour to begin. Back home, Sykes plunged himself into that restorative and purifying process known as 'getting lost in one's work.'
In Sykes' case, his 24-track home studio in England served as his hermitage, offering the required solitude for writing, free from the distractions that Los Angeles is noted for. He wrote fanatically and demoed incessently—while the Whitesnake entourage plowed through city after city, and the album's sales soared—searching diligently, with the ears of a seasoned veteran, for the right sound—guitar sound, vocal sound, bass and drum sounds, the band sound—which would express his ideals and live up to the vision he had created.

Although Sykes appears undaunted, equal to the task and eager to face the challenge, at least three potential obstacles must have crossed his mind. The comparison to Zeppelin is an issue unto itself, a matter of opinion and taste. In conversation, Sykes admitted openly to the intentional use of "Bonham grooves" and "Thin Lizzy themes." But his new band's comparison to Whitesnake would obviously be the initial public hurdle, and possibly the most ludicrous. Sykes not only co-wrote, but performed the Whitesnake material. How can he, indeed, why would he try to, disguise his own style, either as a writer or a guitarist, to avoid being likened to himself? The second obstacle to overcome is the shadow of success. Would anything short of platinum status be construed as inadequate? Anything less than gold? Unless you are Michael Jackson, follow-up albums bring about their own unique stress. And it's strange how quickly the public can brand you "formulated" if you crank out hits, and "failure" if you don't. Last, but not least, there is the question of fronting a band. Very few guitarists today sing lead. Even fewer do it well. A vocal persona is its own well-defined and highly sought-after commodity, a crucial aspect of live performance, as well as vinyl sales. For every Sammy Hagar and Gary Moore, there are dozens of players whose guitar performance would become less than dazzling due to the distractions of fronting a live show. And we all expect to be dazzled these days, don't we?

So, it could have been comfortable and easy to stay safely inside the boundaries of proven past successes; to recreate the recipe; to guarantee the gold. Instead, the result of all his searching, *Blue Murder*, is a testament to the integrity of John Sykes. Emerging with a power trio (not a common line-up in the 80s), performing longer than average tunes for the AOR format (extremely risky business), and delivering his own vocals with confidence and conviction, Sykes proves that this new band is one baby that won't be fed on formula.

Blue Murder is an amalgam of Sykes' early influences (British hard rock a la Cream, Led Zeppelin and Thin Lizzy), his musical life experiences (gained through his initial exposure with the Tygers of Pan Tang, during the late 70's New Wave of British Heavy Metal, his apprenticeship with Thin Lizzy (1981-84), and his notoriety with Whitesnake (1984-86), and his own well-honed abilities and clearly-defined direction as guitarist/songwriter. Rounding out the trio lineup are luminaries Tony Franklin (bass/fretless bass) of the Firm and Jimmy Page fame, and superstar drummer Carmine Appice, whose credits read like a Who's Who of Rock (Vanilla Fudge,Jeff Beck, Rod Stewart, etc.).

The music on *Blue Murder* is diverse and multi-textured. Compelling and

tightly arranged, it is at the same time, loosely and improvisationally delivered, in the best possible sense of the classic rock performance tradition, a tradition which distinguished so many of the greatest hard rock bands of the 60's and 70's, and which has been sadly lacking in the last few years. Propelled by Carmine's thundering "Bonzo"-like power drumming and Tony's solid, supportive and stately bass lines, John's guitar riffs, themes and solo flights soar—taking on a feeling of largeness and momentum over the kinetic background parts. In fact, often the formulaic, clear-cut distinction between what is background and what is principal part is blurred by the synergistic interaction of this true power trio. The band works together, plays together, listens to each other, and responds to individual changes in the music, surprising the listener by treating them to unexpected but intriguing detours in the songs. Often the musical drama builds to an energetic criss-crossing counterpoint, with Tony's decorative fretless bass melodies and Carmine's unpredictable percussion patterns and fills, spurring the guitar phrases to rise to greater heights.

In *Blue Murder*, the tell-tale John Sykes elements are all in place and well displayed. There are moments of bone crunching intensity and abandon—as in the metallic, relentless grooves of "Riot," "Blue Murder" and "Black Hearted Woman." Here, the moods are built on hard driving guitar riffs which are approached in interesting and atypical ways compositionally. In "Riot," a spacious free-time introduction fades in and forms a 52 second mini-overture, in a floating, ambiguous D tonality. The orchestral synth string pads (supplied by guest keyboardist Nik Green) are elaborated on by Tony Franklin's slurring, melodious, improvised fretless bass lines and colors, before the power-rock riff is ushered in with Appice's explosive drum fill and Sykes' grating pick scrapes. "Blue Murder" and "Billy" both share a clever arranging technique known as foreshadowing. "Blue Murder's" rocking 12/8 groove (a blues/rock staple) is introduced in pure rhythmical form by Carmine's solo drum phrases. (See Example 1)

In "Billy," the underlying 16th note riff is implied by the accompaniment and established in the listener's "mind's ear" before it is stated outright on the guitar in the second verse (a good 1:05 into the tune). "Black Hearted Woman" is perhaps the most typical example of riff-based songwriting style on the album. Here, John emphatically lays down the uptempo main thought in no uncertain terms in the opening measures, against the rhythm section's ensemble accents and punctuations. The riff itself is composed of time-honored, unmistakable ingredients of mainstream heavy metal: galloping muted F# pedal tones, under syncopated A5, B5, E and F#/A# power

Mike Hashimoto

chord diads (like Ritchie Blackmore's classic moves in "Burn," "Man on Silver Mountain," or "Death Alley Driver."There are also moments of lyricism, restraint and deep musicality. The ballad, "Out of Love," and the half-time slow rock second theme of "Jelly Roll" (heard at 2:21 into the piece) present a different facet of John Sykes' personality. Here, John tempers his performance to complement the tuneful, smoldering nature of the compositions. "Jelly Roll" is a striking example of modern melodic blues playing. In its coda, John fashions statement after statement of inventive melody over the recurring chord background of:

Db: [Db Ab/c Bbm] E: [Abm A]
I (V) vi iii IV

Notice the unusual juxtaposition of Db major and E major key centers within the coda—seemingly distant tonal relationship. John seamlessly joins these tonalities by ingeniously simplifying his solo lines to function in Db major for the first two bars and Db minor (C# enharmonically) for the second two bars. All the phrases are embellished with trademark Sykes soulfulness in the long, wide hand and finger vibrato and sinewy, sustaining string bending. The same sort of colorful orchestrations and sonic contrasts which graced the Whitesnake album ("Still of the Night," for example, the track on that Lp which most closely reflects John's feel for large scale structure and timbral organization) is well represented on *Blue Murder*. The dreamy, suspended mood heard in the bridge of "Sex Child" (2:06), with its glissando string lines over the sparse guitar arpeggiations, vocalesque fretless bass melodies and light cymbal flurries, succeeds in developing a texture similar to Led Zeppelin's distinctive soundscapes. This is contrasted by the bombastic, frantic guitar solo, which literally explodes out of the free-time interlude into a no-holds barred hard rock groove (3:28). Here, the high energy blues lines are colored with the wah-wah pedal to provide pronounced resonant peaks for extra bite and sustain.

More sonic contrast can be found in "Jelly Roll." The folky acoustic guitar chord riff (in dropped D tuning) is elaborated upon with light string lines, hand claps and discreet touches of Tony's fretless. Distorted electric guitars are introduced in the jabbing chord accents at the chorus, and Carmine's straightahead heavy four rock beat is saved for the second verse. The resulting accumulation of instrumental forces pushes towards the inevitable contrast of the balladic second section (in Db). The epic length historical/mythological pieces, "Valley of the Kings" and "Ptolemy" (clocking in at 7:52 and 6:30, respectively) reveal yet another dimension of Sykes' compositional style. The works succeed in evoking impressions of great antiquity and forgotten folklore. "Ptolemy" attains an "ethnic-metal" quality through the crafty exploitation of mixed modes: F#minor Phrygian (F#,G,A,B, C#,D,E,F#) in the intro and interlude, F#minor Aeolian (F#,G#,A,B,C#,D,E,F#) in the verse, and C# minor in the chorus. The guitar solo reinforces the other-worldly "Egyptian" attributes, with exotic scale runs (diminished, harmonic minor, and more mixed modes), whammy bar phrasing and again, the exaggerated vowel sound of the wah as a filter (reminiscent of Randy Rhoads, one of John's favorite modern guitarists).

John Sykes' guitar approach embraces traditions begun with the British dynasty of Clapton, Beck and Page in the late 60s (the birth of modern hard rock) mixed with newer pyrotechnics a la Johnny Winter, Gary Moore, Michael Schenker, Bill Nelson of BeBop Deluxe, and John McLaughlin. As a soloist, he can be gutsy, aggressive and blues-based (as in the solo to "Blue Murder"), lyrical and thematic (as in the solo to "Out of Love" or the second half of the solo in "Billy") or highly florid and technical (in appropriate musical spots in solos where nothing less than a rushing stream of notes would do). John has a penchant for building to exciting climaxes within his solo sections, with unexpected linear choices. Consider the chromatically ascending scalar/modal climb midway in the "Riot" solo (at 3:52) or the ferocious rising scale fragments (at 2:17) in the "Blue Murder" solo, which add energy and forward motion to the largely pentatonic/blues melodic inclinations of these solos. Consider also the driving and aggressive scalar riffs in the outro of "Riot." These lines are unmistakably Sykesian in their rhythmic and melodic momentum and flowing

Continued on Page 150

Music Examples on page 151

guitar

Ken Regan / Outline Press
JOHN SYKES

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Continued from Page 80

sometimes you'll do something in a song or a solo that is really hard and you pull it off, thinking, "Great, that was happening." Then you listen to it on tape and it just didn't do anything for you aurally. You get the satisfaction of digitally executing it properly, but it can give you a false impression as far as if it really worked in the song. The tape is important, because when you listen back to something that's hard to play, and you're really proud of it, it could basically just be diddly-squat. It sounds like a bunch of notes.

MARK: That happened to me. I was hitting out this solo on "Hiway Nights," that I thought was completely happening, and I listened back to it when we recorded, and it was awful. I ended up playing like about 13 notes in the whole solo, and it was perfect. I wanted to do a ripping solo, but I realized it was just for the sake of doing a ripping solo.

Rock 'n' roll still demands speed, energy, and aggression. I wouldn't want somebody to think that speed doesn't have its place. You did take the time to develop it. Does having speed chops help you to play with taste and feel?

JAKE: I think your observation is pretty good, because then when you're playing slow, it's by choice, rather than because you can't play fast. It's nice to know that when it's called for, you can always whip it out. It's not something somebody should avoid, by any means. In fact, I don't think using speed as your first goal is a bad evolutionary process of learning the guitar. It's probably a good one. I still like playing fast—or what I consider fast—every once in a while. I don't know if it's fast by today's standards. Sometimes I just fall into it for the sake of doing it. It feels good.

MARK: When I picked up the guitar, the first thing I did was just to copy everybody else's licks. I used to learn off records and friends. I always play what the song's calling for, what the band calls for. When I was in this band Dante Foxx, it was more of a metal band, so I played a little heavier style; I would play faster. In Great White, I just feel more comfortable laying back. As a stylist I play what I play, but I did used to play with lot more speed.

It's different now, because when you copped records, it was probably Led Zeppelin and Johnny Winter. Today's kids are copping from Malmsteen and Paul Gilbert, the super-shredders. Tony MacAlpine told me that he didn't know that every guitar player didn't play Allan Holdsworth, because Allan Holdsworth was the first guitarist he heard. He thought that was the standard.

MARK: It's just different influences. I've listened to a few jazz people, though not Holdsworth so much, because I'm not hip enough. Although I did see him in New York and it blew my mind. I saw Return To Forever four times, but that's after I was playing for years. When I started out, those people you mentioned are who I learned from.

JAKE: When I started playing, I was intrigued by all kinds of players. I listened to country players. Speedy West, the Jimi Hendrix of pedal steel. I loved that. I didn't listen to it because I thought it would be good for my playing. I just liked listening to it. I used to like listening to Tal Farlow, even though he was a fast player. He did different things with the guitar. I listened to Clapton and Hendrix, but I also liked listening to the jazz players and the country players, and although not as heavily, classical players and bluegrass. I used to watch *Hee-Haw* just to see Roy Clark.

MARK: Roy Clark was my favorite of all-time. One thing I really love about Johnny Winter is the way he picks every note. That style blew my mind. I could never do that. My right hand won't. That's what I like about Van Halen; Eddie's right hand is real cool. I agree with Jake. I think people should widen themselves and listen to more stuff from a long time ago, instead of just going with these few heroes.

JAKE: Listen to everybody. I remember

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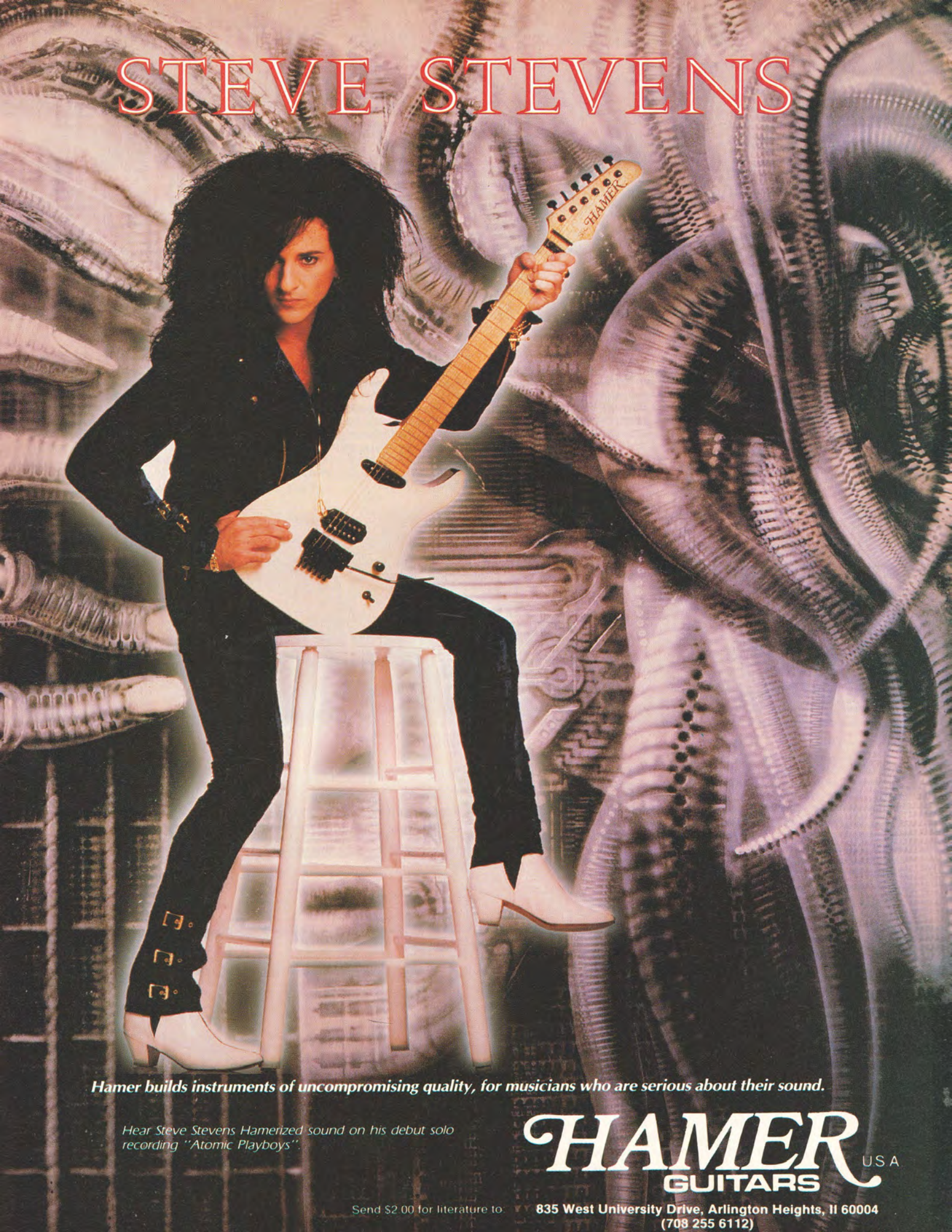
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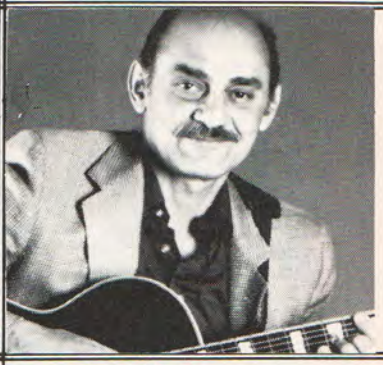

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reading in interviews with Hendrix and Clapton that they listened to the old blues guys. I remember reading that Page listened to Roy Harper, which is completely left-field for rock 'n' roll. But then you can hear Roy Harper's playing all over Page's playing. So they grew up listening to a lot of different people and I grew up listening to a lot of different players. That doesn't seem to be today's standard way of learning to play guitar.

Can you have feel without learning the blues?

JAKE: I can't think of any player who plays with a lot of feel who doesn't play kind of bluesy. Classical guitarists play with a lot of feel, and that's what separates the good ones from the bad ones. They're all pretty much up on their technique; the good ones know when to pick a little lighter, and a little heavier, and when to slow down, and when to speed up a hair.

MARK: What I'm against is strictly technique. If it's strictly technique, and there's no feel at all, and the guy's just Johnny Correcto, Mr. Sight-Read, I'd rather hear B.B. King playing one note. But if you got the technique, and you're all schooled, and you have feel up the ass as well, then you are a muther.

Is there an evolution in what you want to play, and how you want to sound, the same way there's an evolution that you start with technique and go to feel?

JAKE: I know I didn't have too much interest in playing acoustic guitar in the beginning. I wanted loud, obnoxious, screaming electric guitar. I listened to acoustic players so I could pick up some stuff and apply it to electric, but I never played acoustic that much. I wanted to have a savage sound, and now it's toned down. I don't want as much distortion and I enjoy playing the acoustic guitar and the mandolin. It's like you get bored with just the one sound after a while. Other sounds are more intriguing, and you start enjoying them. I don't know if it's just getting older or not, but I'm starting to like a little less distortion than I used to like. If you listen to other players, they tended to do that, too. Hendrix started cleaning up his sound at the end. Page did. Clapton definitely, from Cream to now.

MARK: And after you do the performance, and you've got a cleaner sound, it comes out so much better, instead of having a lot of garble around it. It's more direct and true.

JAKE: You're a little more individual sounding, too, because distortion tends to make it a little more generic-sounding. When there's more true tone coming out, you can actually hear the pick.

Why do you want to use distortion in the beginning? Does it give you a power that you don't have as a player?

MARK: For me, it was just to bury my sloppiness and make me sound cooler. When you're starting out, you've got your fuzzbox, and it's really cool. You can play fast, and there's a bunch of stuff around.

JAKE: And the echoplex! When we grew up, that's what it was. You know, the echoplex box—put it on a quick slapback echoey thing.

MARK: And it makes you sound cooler than you are.

JAKE: Then when your echoplex breaks down and somebody forgets your fuzzbox, you're in trouble.

When you became a pro, you still kept those things.

JAKE: It's sort of an umbilical cord. It helps cover up deficiencies in the technique. You want that wild thing, the extreme at first, and then later on you start appreciating the subtleties of all the other aspects.

MARK: Instead of effects to bury what I'm playing, now in the studio I like to play straight through the amp, and then have them add it later to enhance certain things.

JAKE: It's the opposite for me. If I want an effect on there, I put it through the amp and then I know what it's gonna sound like.

MARK: I always have problems with noise in my effects when I get to the

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JAKE: I pretty much know exactly the way I want it to sound, so I go for it right then and there, and then it's on tape. The only thing I leave open is for how wet I want it to sound, how much reverb. I record everything completely dry, and have the option of putting the reverb on and off. I got that from the Pink Floyd solo on "Money," where it's got all that reverb. He's wailing, and then all of a sudden CLICK, it's completely dry. I love that, and if you record it a little wet, you don't have that option.

Are you using rackmounts?

JAKE: I can't stand rackmount effects, because I don't understand them. All my effects are little Boss pedals. On the record, all the echo stuff is through the little Boss echo. It wasn't done at the studio board. For the Leslie sound, I plugged into a Leslie to get it.

MARK: I tried one of those once and it didn't work for me. It didn't get the effect that I wanted.

JAKE: There are certain ways of miking it. The guy I worked with had done a lot of Leslie stuff before, so he knew how to mike it just right. If you don't mike it right, it comes off more as the volume going up and down, rather than being the Leslie sound. You've got to mike in a couple of places.

Do you feel that older instruments are special in some way for achieving feel?

MARK: No. I'm going to put a Floyd on my Les Paul. I just hope it doesn't ruin the tone. I've never done this before, and I've never seen it done, so I don't know. I use mostly Kramer guitars. I have them made to specs. The necks are fit to my hand. I play a Gibson ES-335 on tunes where I want more of a true, old-time style sound, like on "Once Bitten, Twice Shy." It just comes across better. For the heavier stuff I use the Kramer, because it's got more output out of the pickups. I've got a custom made Baretta and Nightswan with Seymour Duncans in them. The main guitar is the Nightswan. I have EMG 81's in a couple of guitars, which, instead of having the pickups hot-rodded out where I have to worry about feedback, I have them more straight, and get the sound out of the amp. I had lots of problems with feedback when I had real high-gain pickups, and I was always worried about the volume control on the guitar. I also have a guitar at home that's my main guitar. It's been stolen three times, and I got it back each time, so now I only record with it. It sounds so great in the studio I'm paranoid to bring it back out on the road. It's a 1974 Telecaster, and there's something about this guitar which just records so well, and I can play the hell out of it. I've been having

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Kramer make me guitars exactly like it, but they still don't sound the way that guitar does and they still haven't duplicated that neck exactly yet. I used the Telecaster with Duncans for almost the whole *Twice Shy* record.

Have you found that slower playing works better in larger halls?

MARK: I agree with that. One time I saw one of my favorite players, Dave Meniketti, at an arena and I couldn't hear anything he was playing that I recognized from the Y&T records. There was an opening band. I couldn't even tell you their name, but the guitar player played all Mr. Slowhand and I heard everything this guy played. The one-note stuff seems better in big places.

JAKE: It would seem to me at an outdoor gig the faster stuff would go ahead, because there's nothing bouncing around.

MARK: That's why I think bands like Return To Forever used to play theaters, where it was geared for sound. These guys are all ripping, so they play theaters where you can hear all the ripping, every note. These arenas, with the big ceilings, have a lot of echo. Our soundman adjusts our echo for the ceiling of the arenas, because there's so much natural echo in the room.

JAKE: When do you use echo?

MARK: I have programs with echo in my solos. There's times where I don't use it.

JAKE: You must be doing it pretty good, since I've never noticed any.

MARK: It's kind of slight, but I don't use any when we're playing big arenas. It's completely dry. I have chorusing all the time. You don't, do you?

JAKE: No.

MARK: I almost always have this real slow chorusing going. I use a Roland GP-8, which is programmable. My roadie does the switching. A long time ago I was doing the Fred Astaire on stage. It limits you to how much you can move around. I found myself on the right side of the stage, saying, "Oh no, I've gotta sing!" So now I've got a roadie to do all my changing.

JAKE: It affects your playing. You'd have to take your mind off playing.

MARK: Yeah, now it's a lot easier. Plus my roadie goes, "I'm bored back there. I'm just waiting to give you another guitar." So I go, "Great, you start changing the sound. Listen to the record." He goes, "What's it called? Can I get a free one?"

When you're dealing with the blues, how can it grow in the 90s? How do you keep from just being an extension of B.B. King or Howlin' Wolf or Robert Johnson?

JAKE: As far as me as a player, I'm getting closer to things that I hear in my head, rather than things that I'm just playing by rote. You can twist the blues around quite a bit, and still have a bluesy sound, so that's an interesting way to approach songwriting. As far as the playing, I'm just playing more what I actually feel and hear in my head, rather than. . .

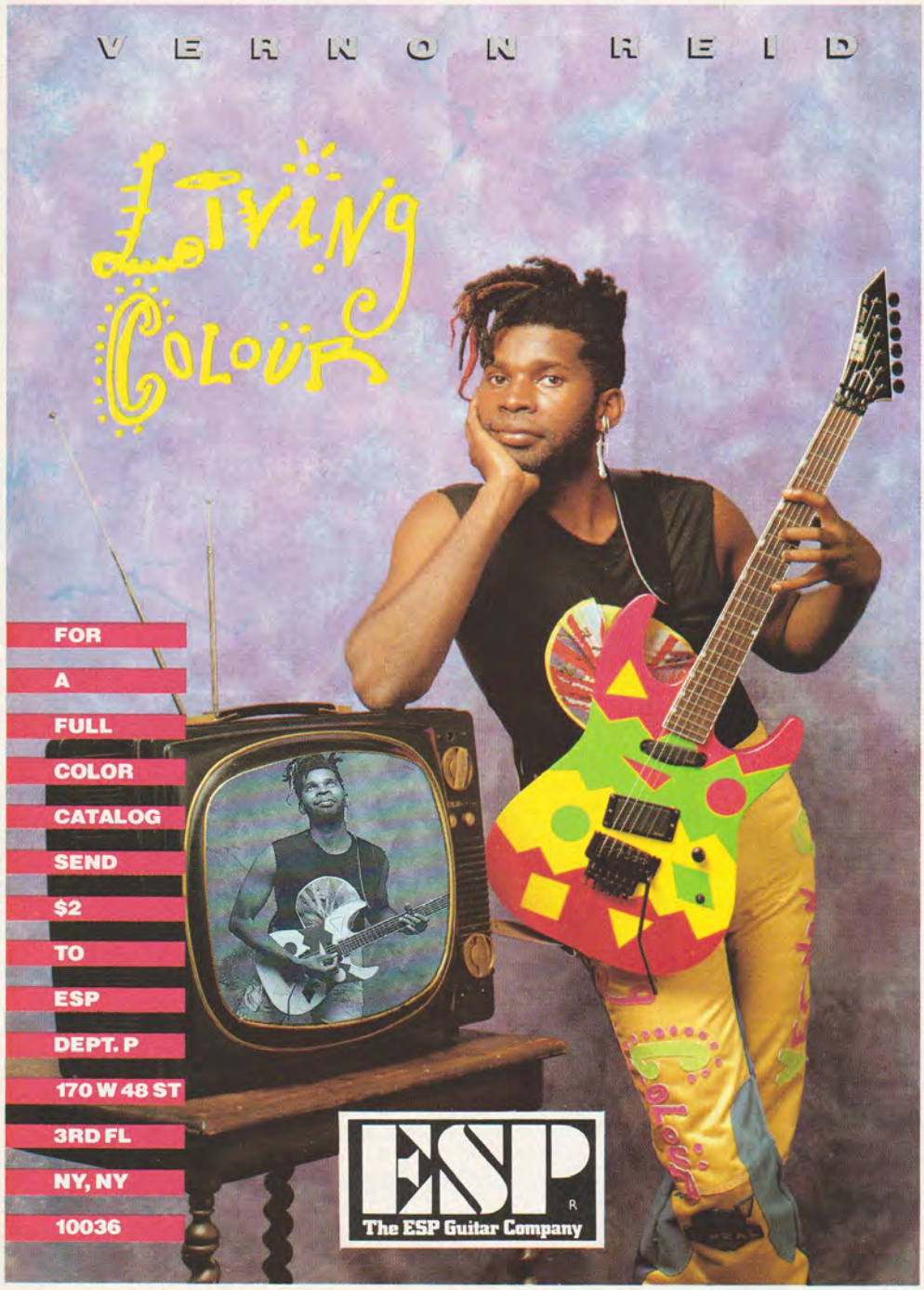
MARK: What's correct on paper.

JAKE: To me, trademark licks are something you play when you're not sure of what you want to do. When I listen to Clapton or Hendrix, I hear the standard licks they go back to, but it's what they do in between those licks that's the interesting stuff. That's when they're playing from their heart. Then they go back to the licks, which is almost like taking a breather. *Band of Gypsies* is my favorite Hendrix record. He almost never repeats himself on the whole record. There's no standard Hendrix licks going through.

Where do you find the greatest pleasure in making music?

MARK: The only thing that thrills me with the rehearsing and recording process is writing a song and hearing the way it comes out. The most exciting part is playing live and getting the audience reaction. You do all these things just so you can play live.

JAKE: It's definitely live playing, but I do like recording. It gets tedious after a while, but when it all comes together at the end, I enjoy it. It's a separate thing.



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- **Squeeze** - Another Nail For My Heart
- **Robin Trower** - Too Rolling Stoned
- **George Lynch** - Unchain the Night
- **Paul Gilbert** - Frenzy
- **Whitesnake** - Crying in the Rain
- **Yes** - Long Distance Runaround
- **Aerosmith** - Sweet Emotion
- **Great White** - Rock Me
- **Steve Vai** - Skyscraper
- **Jake E. Lee** - Killer of Giants
- **Ry Cooder** - Little Sister
- **Leslie West** - Theme for an Imaginary Western

Songs correspond to the April, May & June '88 issues.

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- **Joe Satriani** - Satch Boogie
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- **Led Zeppelin** - Over The Hills And Far Away
- **The Doors** - Light My Fire
- **Mason Williams** - Classical Gas
- **Guns N' Roses** - Welcome To The Jungle
- **Van Halen** - Get Up

Songs correspond to the July, August, & September '88 issues.

It's not like playing live.

On any given night, how much of what you play live will be exciting to you?

JAKE: I have to separate it into thirds. About a third of the time I'm playing really good, about a third of the time I play like crap, and about a third of the time I'm sort of somewhere in the middle. I didn't screw up, but I didn't play brilliant either.

MARK: Every time I come off the stage feeling good about it, another guy says, "Oh man, it sucked. It was a horrible gig." Usually I can tell if I play good. Out of a hundred percent, how many good shows do I do? I'll go for a third.

When you're making a record, is only a third of it as good as you want it to be?

MARK: No way. With the record, you have so much time to probe it, you're pretty much happy. The final mix is where I have a hard time.

JAKE: I like Sting's quote about records, which is, "You're never finished with a record, you just abandon it." That is basically what you do.

MARK: I wish I'd said that. The best song on the album for me is the ballad called, "She Only." It's perfectly where I want it.

JAKE: I liked your playing on "Mista Bone." I like my playing on a few of the songs, but the ballad definitely isn't one of them. I like "Rumblin' Train," "Highwire," and the end solo on "Winter's Call," I like the best. You did a good solo on "Once Bitten, Twice Shy," but I don't think it was your best.

MARK: I don't either, it's just that everybody is making a big deal about the song. I got paranoid when they put "Rock Me" out first from the last album. I couldn't believe they were putting out a seven-minute song! That's what I love about Badlands—it's not that predictable. It's not, here comes the hook, here comes the bridge, where you know what's going to happen before it happens.

Is there something you can learn from on these latest recordings that you'll try to kick in again next time around?

JAKE: "Rumblin' Train" and the end solo of "Winter's Call" were off the cuff. I didn't work those out. In fact, the end solo in "Winter's Call" was the original. When we were doing the drum and bass tracks, that was what I laid down then. I wasn't sure what I was going to do and I just kept that. Maybe that's why I like them, because they were off the cuff.

MARK: Our next album I can confirm that it's going to be heavier than anything we've done in the past.

That's what you told me after the last one.

MARK: Well, we just have a backlog of tunes. We started writing, and that's the way it came out, but I'm writing heavier stuff purposely now. We'll still have that vein of what we've been doing, but for sure the heavier stuff will be heavier.

JAKE: I like the stuff you're doing now. I got in an argument with a friend, who is a big speed metal freak, and he said, "I don't like anything Great White's done lately. They're not heavy anymore."

MARK: Because of the first album. Every once in a while those guys come out of the woodwork.

Playing clubs is where it all starts.

JAKE: There are enough heavy bands out there. If you want to listen to almost jazzy tunes, a bluesy kind of rock, there's hardly anybody doing that. That's why I like Great White, because they're a little bit different. Just don't lose that jazzy-bluesy thing.

MARK: I'm not going to lose it. We'll still have that feel, but I'd just like to play a couple of heavier songs.

Part of that feel is the tempo. The speed metal tempo is well accepted today and you guys are both bringing it down. Is that by choice?

JAKE: I don't know if it's really a choice. A song seems to sit where it wants to sit.

MARK: When you write a guitar riff, you can just tell right off the bat. When I'm showing my drummer a tune he can obviously tell if it's going to be a double kick song.

JAKE: Although I guess you could change it. "Dreams in the Dark" started out as a funk song, but I thought we wouldn't get away with that on the first album.

MARK: I don't consider myself a funk player, but I would one day like to make a total blues album that I sing on, writing my own blues. I know that sounds wild. I can sing OK. I can't sing high or anything, so it's more of a growl. But that's my goal, to make my own record one day. I've got a backlog of tunes. Right now it's all Great White. Everything's fine with the band. I know this is it for me, but the lifespan of bands is only so long. For Jake, Badlands is Jake E. Lee.

JAKE: I write a lot of the stuff. They kind of let me direct everything. I'm pretty happy doing what I'm doing right now. If I wanted to get weird, they would want to get weird, too, because everybody in the band's like that. We all like funk; we all like country; we all like jazz.

But I haven't heard any funk, country or jazz on your album.

JAKE: No, for the first record, most of the songs we did were in a similar vein. We decided to pick a bunch of songs that fit together for the first record, and not sound too eclectic. Later on, I'm sure we probably will get kind of weird. That's how we're going to end it, weird and unpopular.

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If you're considering the GS-6, here's something else to consider: the FC-100 MK II Foot Controller.

Which brings us to our final point. Hopefully, you've noticed that we call the GS-6 a "Sound System." Unlike modular set-ups, ours is fully integrated with all of the processing contained in one rack-mounted unit.

And because it's programmable, you can store up to 64 patches in the memory and then call up those patches simply by pushing a button. All of which makes the new Roland GS-6 ideal for both studio and live applications.

As we see it, in order to create truly amazing guitar sounds you really need two things: the equipment and the imagination. The first one we've provided. The second one is up to you.

Roland®

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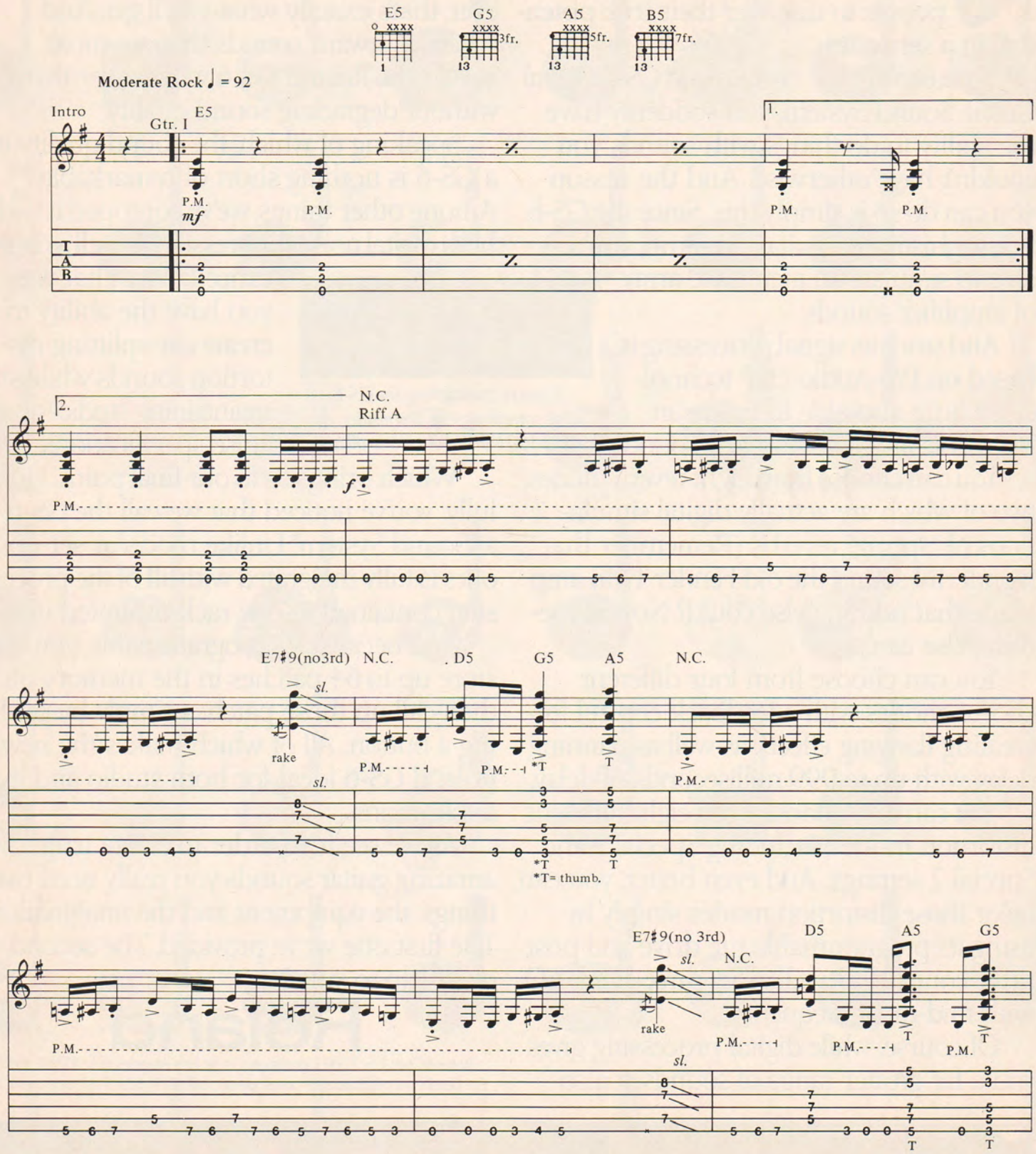
Tablature Explanation page 37

MISTA BONE

As Recorded by Great White
(From the album TWICE SHY/Capitol Records)

Words and Music by Mark Kendall, Alan Niven
Audie Desbrow and Tony Montana



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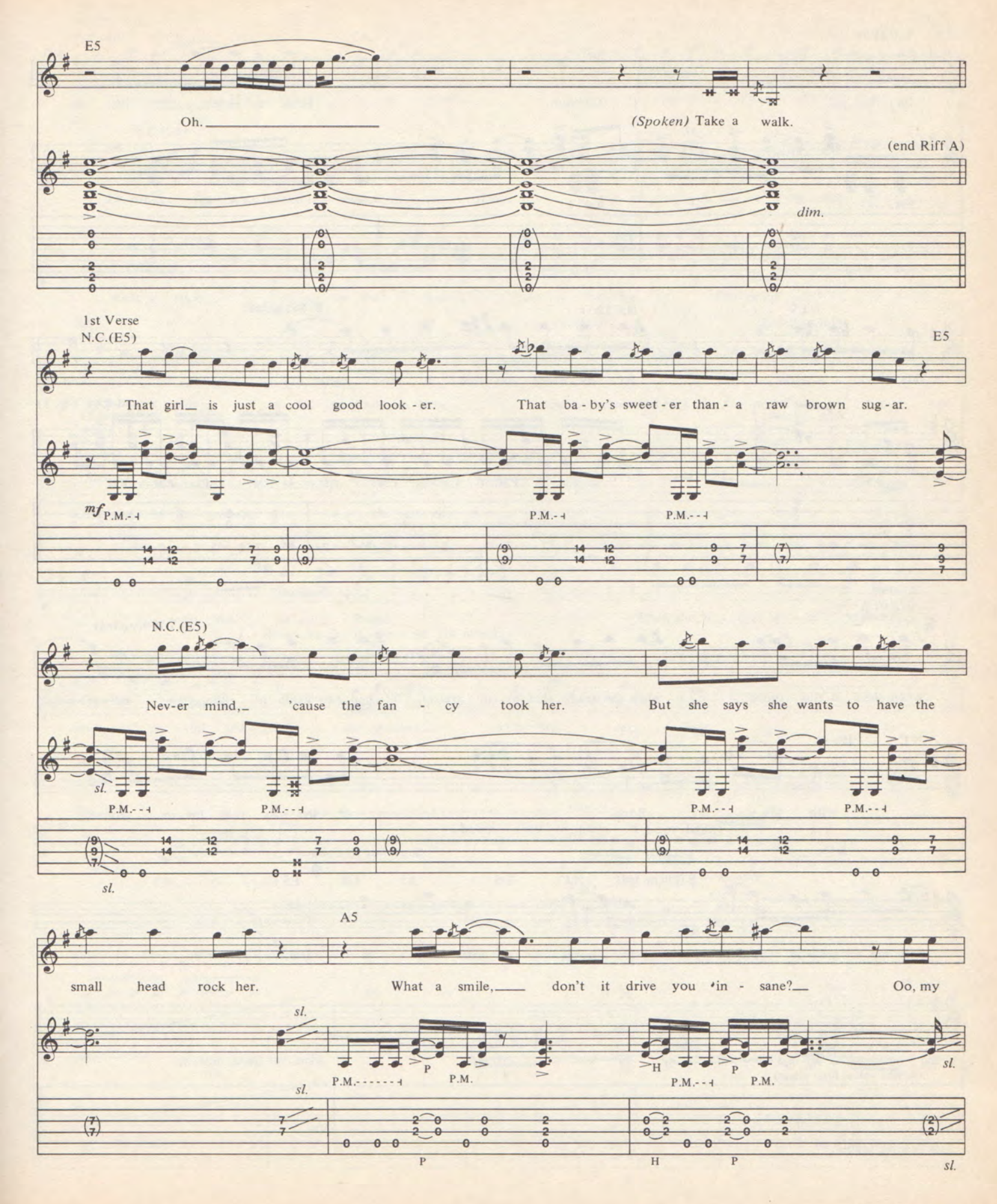
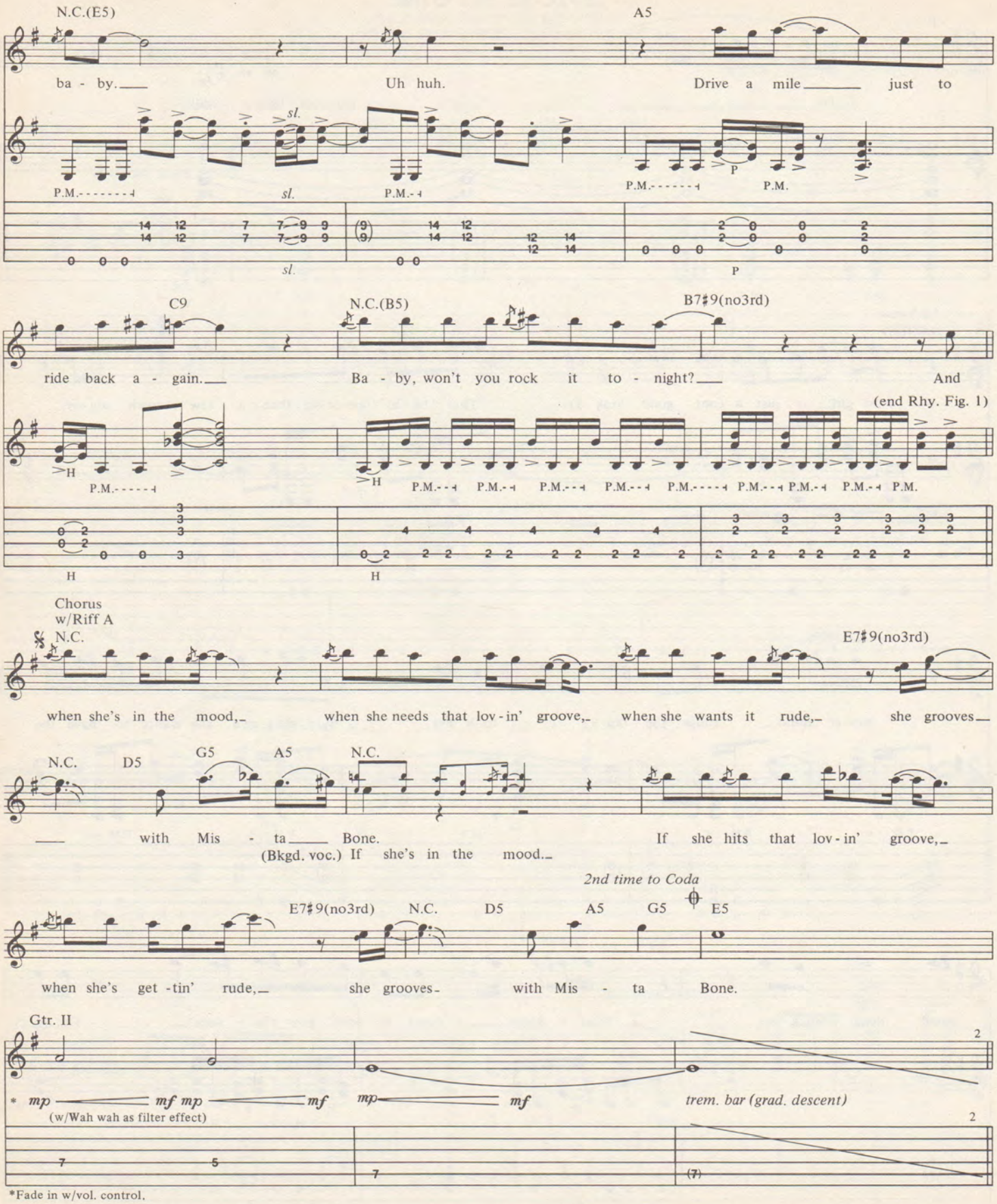
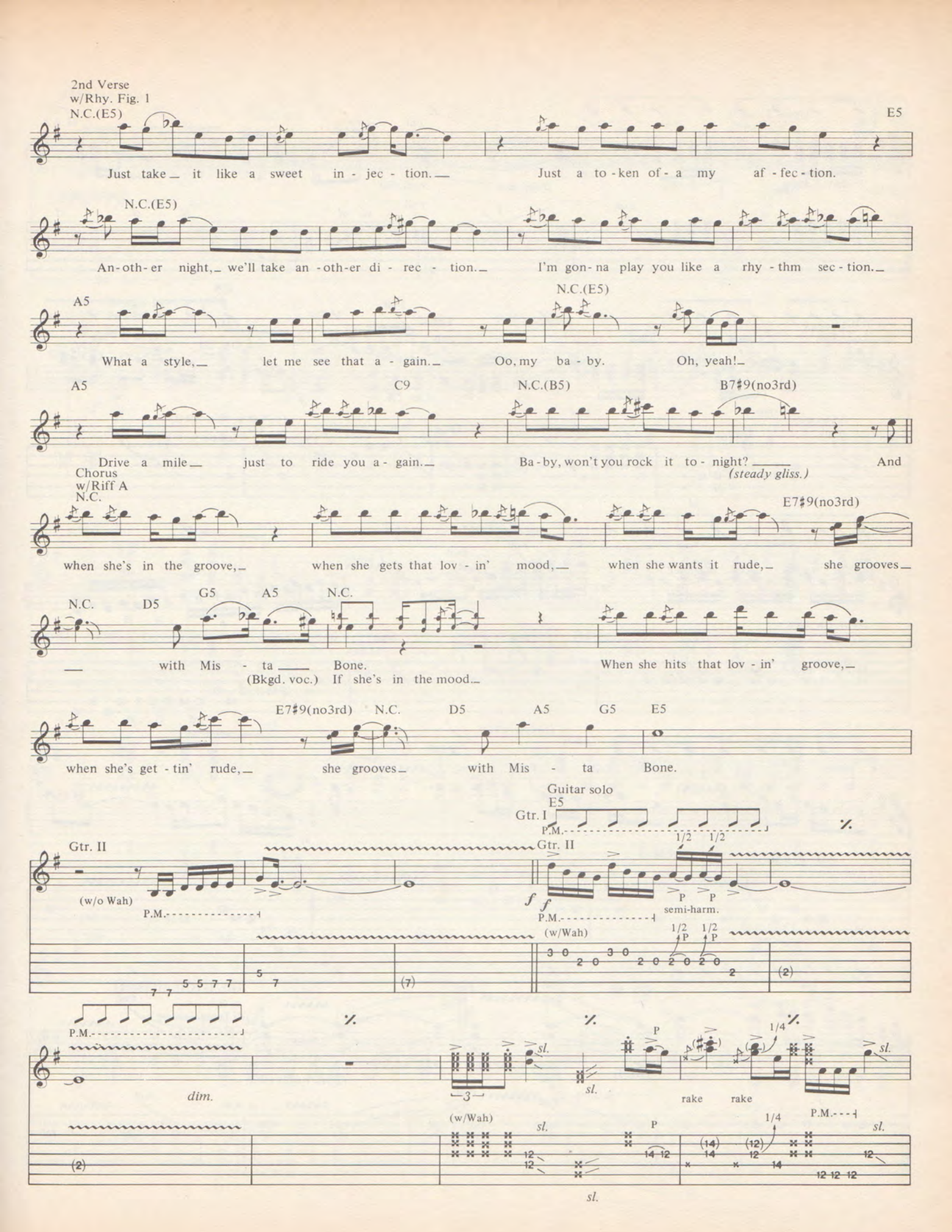
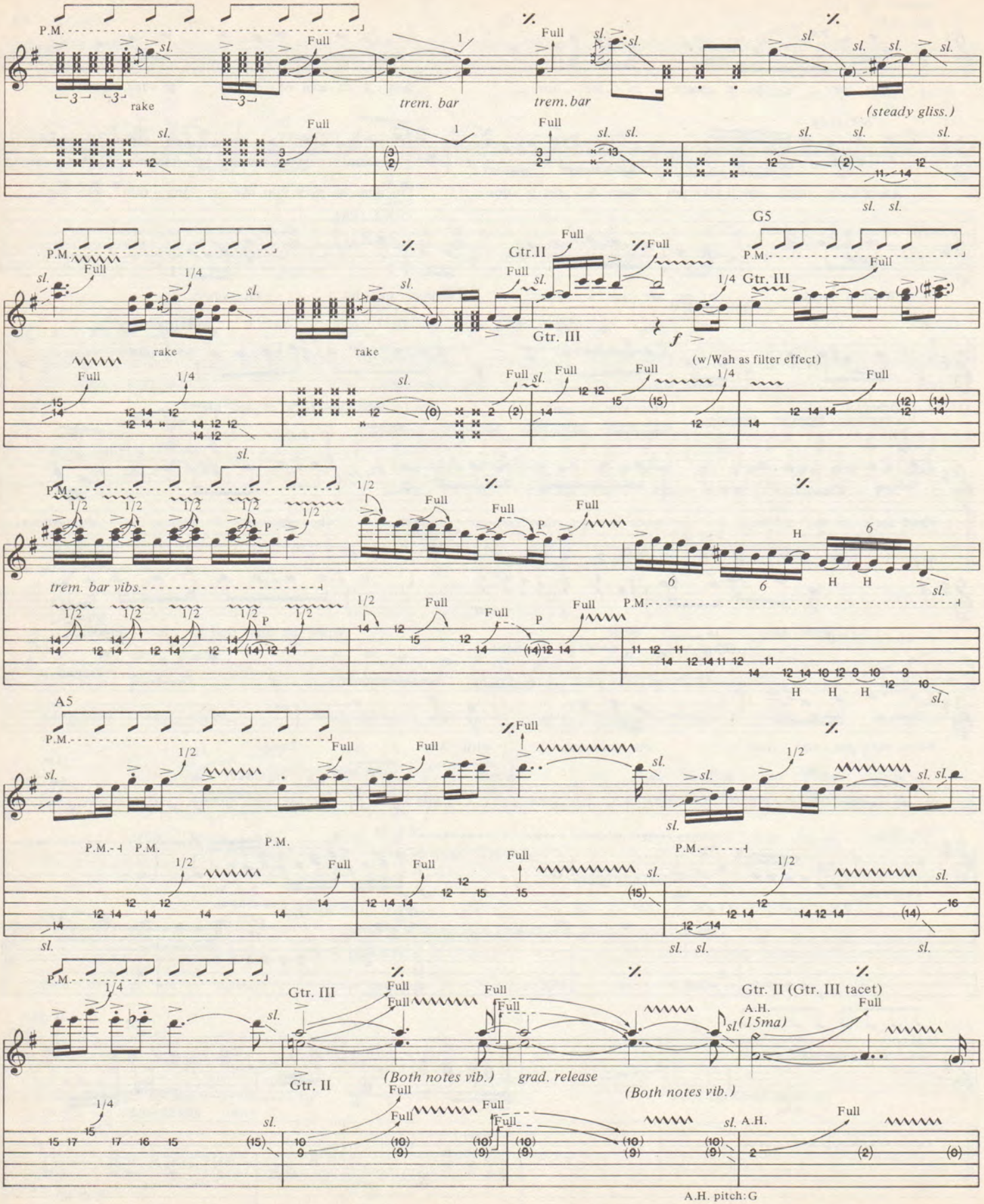
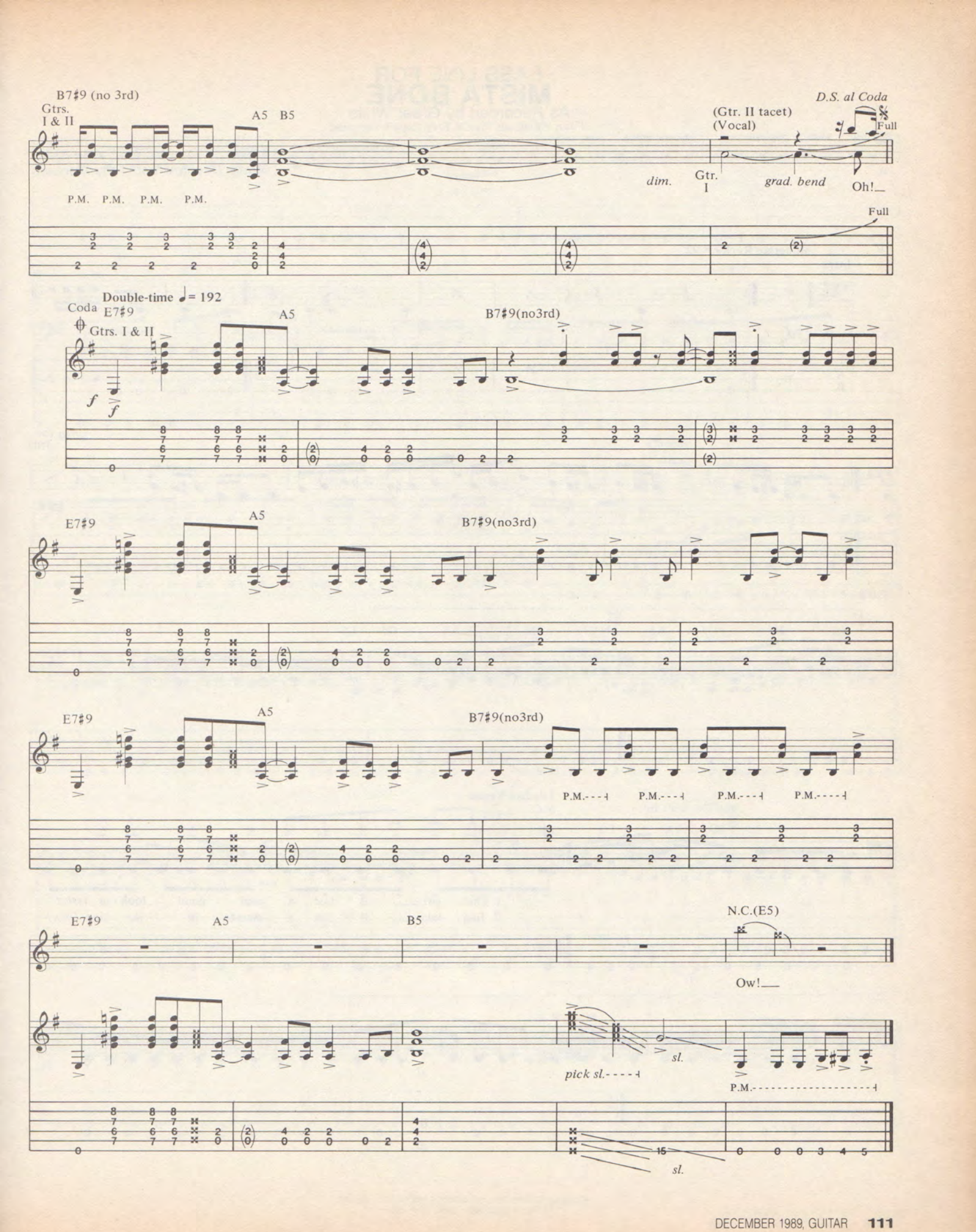

E5
Oh.
(Spoken) Take a walk.
(end Riff A)
dim.
1st Verse
N.C.(E5)
E5
That girl is just a cool good look - er.
That ba - by's sweet - er than - a raw brown sug - ar.
mf
P.M.
N.C.(E5)
Nev-er mind, 'cause the fan - cy took her.
But she says she wants to have the
sl.
A5
small head rock her.
What a smile, don't it drive you in - sane?
Oo, my
P
H



*Fade in w/vol. control.


2nd Verse
w/Rhy. Fig. 1
N.C.(E5)
E5
Just take it like a sweet in - jec - tion. Just a to - ken of - a my af - fec - tion.
N.C.(E5)
An - oth - er night, we'll take an - oth - er di - rec - tion. I'm gon - na play you like a rhy - thm sec - tion.
A5
N.C.(E5)
What a style, let me see that a - gain. Oo, my ba - by. Oh, yeah!
A5
C9
N.C.(B5)
B7♯9(no3rd)
Drive a mile just to ride you a - gain. Ba - by, won't you rock it to - night? And
(steady gliss.)
Chorus
w/Riff A
N.C.
E7♯9(no3rd)
when she's in the groove, when she gets that lov - in' mood, when she wants it rude, she grooves
N.C.
D5
G5
A5
N.C.
with Mis - ta Bone. When she hits that lov - in' groove,
(Bkgd. voc.) If she's in the mood.
E7♯9(no3rd)
N.C.
D5
A5
G5
E5
when she's get - tin' rude, she grooves with Mis - ta Bone.
Guitar solo
E5
Gtr. I
P.M.
Gtr. II
1/2 1/2
Gtr. II
(w/o Wah)
P.M.
f f
P.M.
P P
semi-harm.
(w/Wah)
1/2 P 1/2 P
P.M.
dim.
sl.
sl.
P
1/4
sl.
rake rake
(w/Wah)
sl.
P
1/4
P.M.
sl.
sl.

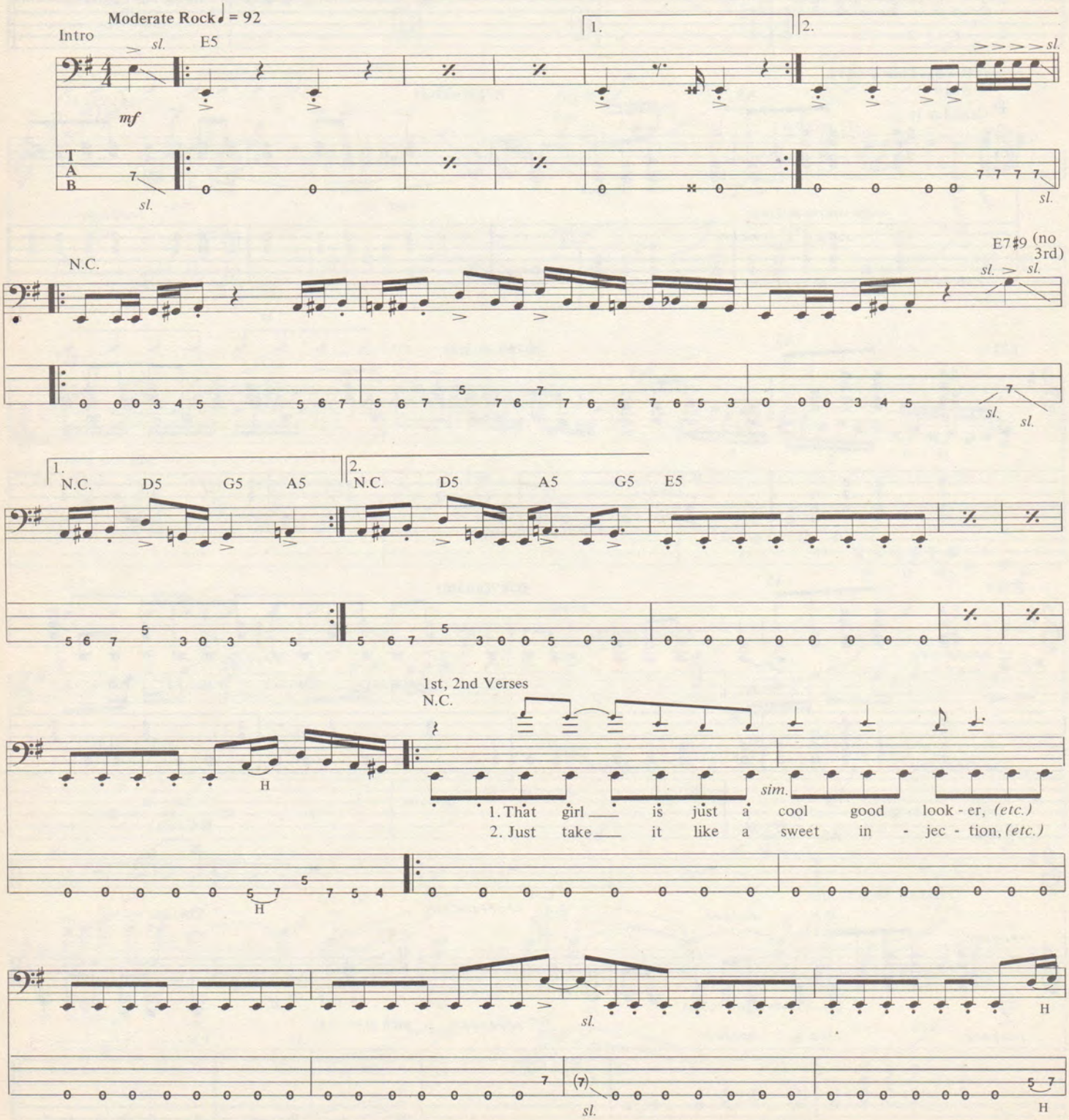

P.M.
sl.
Full
rake
trem. bar
(steady gliss.)
G5
Gtr. II
Gtr. III
1/4
f
(w/Wah as filter effect)
1/2
P
H
trem. bar vibs.
A5
(Both notes vib.)
grad. release
Gtr. II (Gtr. III tacet)
A.H.
(15ma)
A.H. pitch: G


B7♯9 (no 3rd)
Gtrs. I & II
A5
B5
P.M.
D.S. al Coda
(Gtr. II tacet)
(Vocal)
Full
dim.
Gtr. I
grad. bend
Oh!
Double-time ♩= 192
Coda
E7♯9
Gtrs. I & II
B7♯9(no3rd)
N.C.(E5)
Ow!
pick sl.
sl.

BASS LINE FOR
MISTA BONE

As Recorded by Great White
(From the album TWICE SHY/Capitol Records)

Words and Music by Mark Kendall, Alan Niven
Audie Desbrow and Tony Montana



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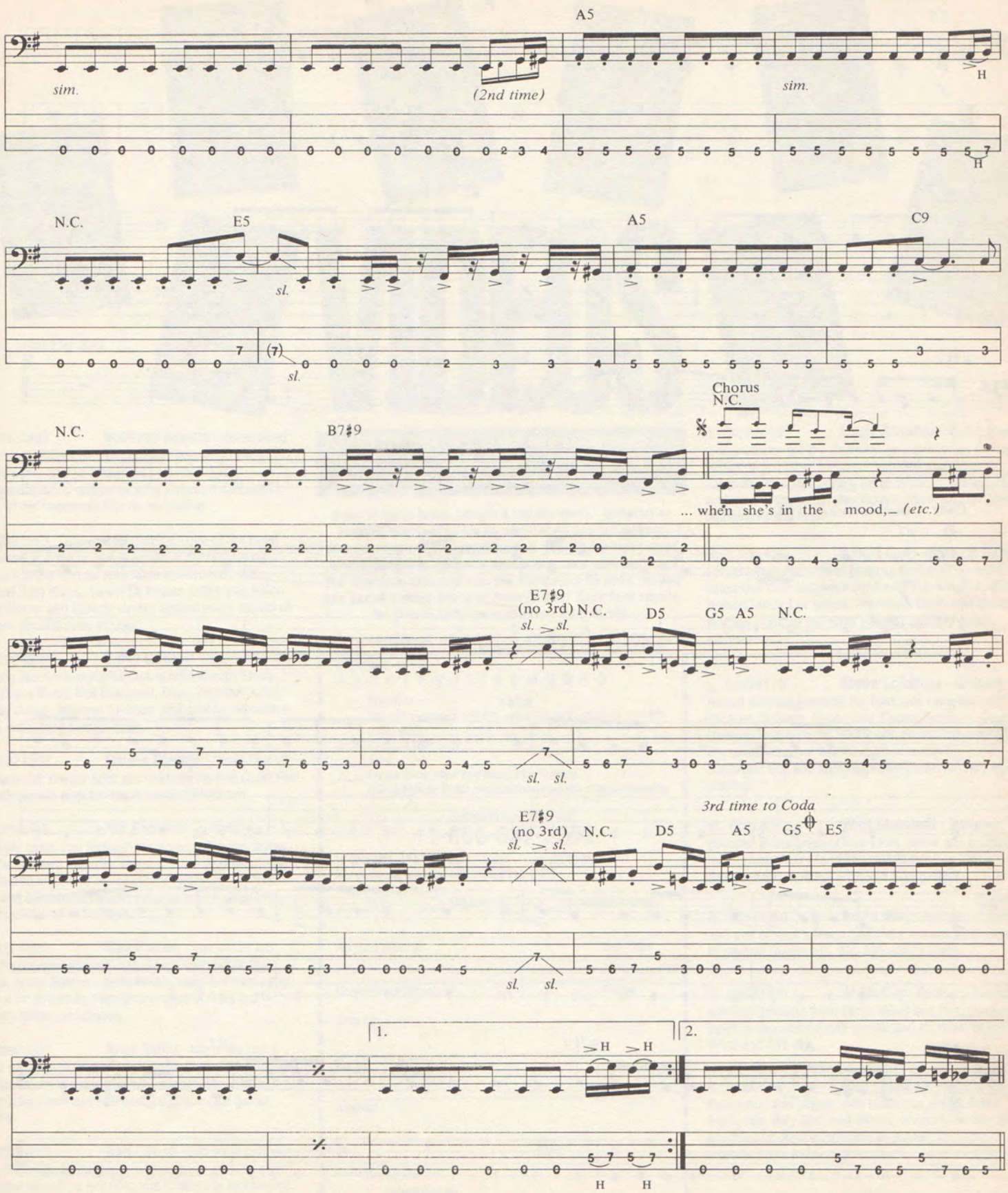
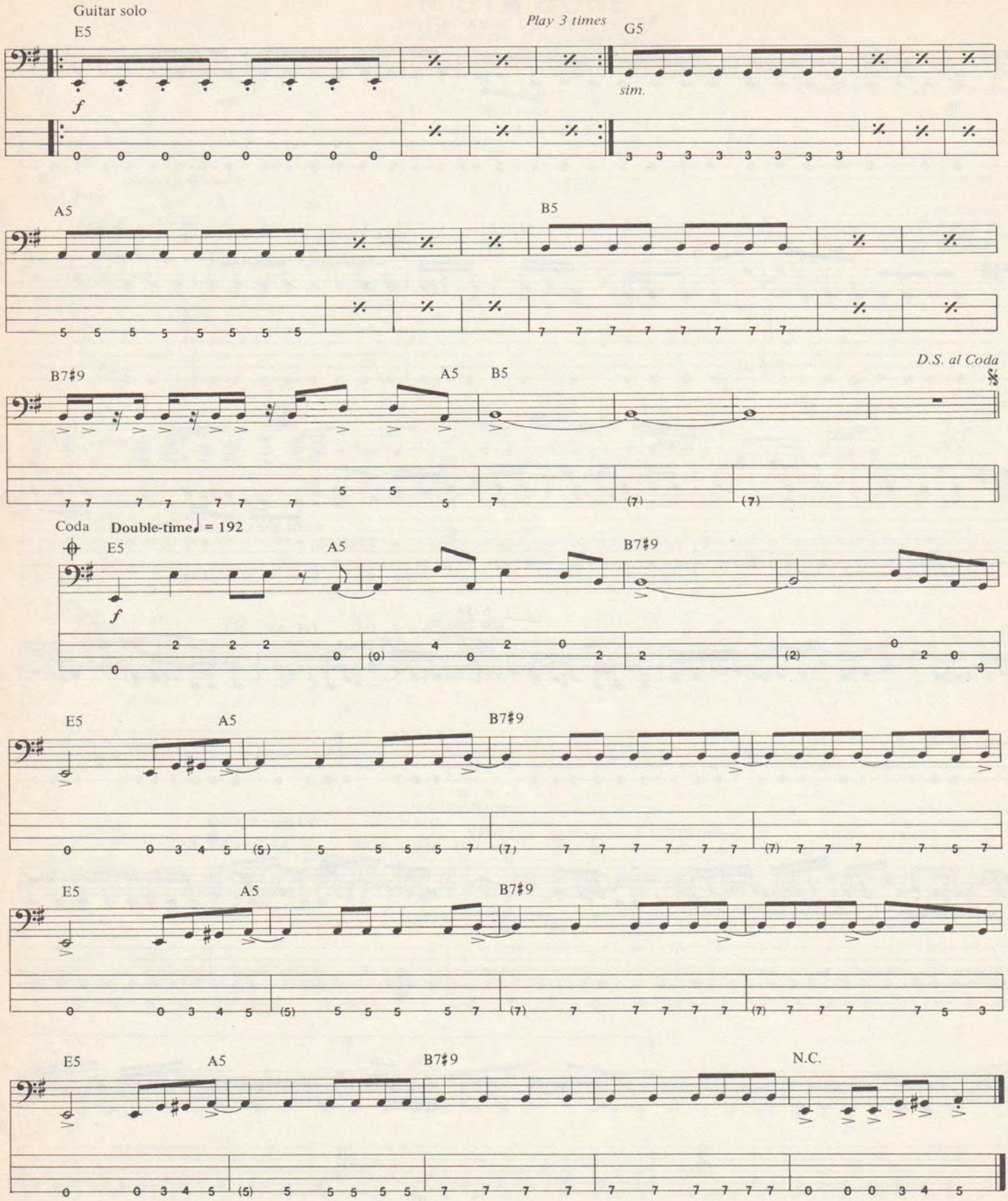

A5
sim.
(2nd time)
sim.
H
N.C.
E5
sl.
A5
C9
sl.
N.C.
B7♯9
Chorus
N.C.
... when she's in the mood,_ (etc.)
E7♯9
(no 3rd)
N.C.
D5
G5
A5
N.C.
sl.
sl.
3rd time to Coda
E7♯9
(no 3rd)
N.C.
D5
A5
G5
E5
1.
2.
H
H


Guitar solo
E5
f
Play 3 times
G5
sim.
A5
B5
B7♯9
A5
B5
D.S. al Coda
Coda
Double-time ♩ = 192
E5
f
A5
B7♯9
E5
A5
B7♯9
E5
A5
B7♯9
E5
A5
B7♯9
N.C.

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VIDEOS

A. 00324400 **Michael Angelo** - considered one of the world's most innovative and best new guitar talents of the 80s; a respected session player; demonstrates his unique picking style and explains some of his important tips on technique.

B. 00324550 **Jeff Berlin** - one of the most respected and innovative bassists in contemporary music; has performed with Allan Holdsworth, Bill Bruford, Earl Klugh, Tower Of Power, Eddie Van Halen, Steve Morse and others; covers almost every aspect of modern electric bass playing.

C. 00324300 **Larry Carlton** - Grammy award winning jazz/rock guitarist; has recorded with Steely Dan, Diana Ross, Neil Diamond, Olivia Newton-John, Quincy Jones, Michael Jackson, and others; discusses blues and chord substitution.

D. 00324200 **Carlos Cavazo** - Quiet Riot's hot guitarist; covers licks and leads to several Quiet Riot hits; discusses popular heavy metal techniques.

E. 00324375 **Rik Emmett** - guitarist for Triumph; takes you through the basics of guitar styles and techniques; includes some of Rik's original study pieces and exercises never before released; a 2 hour tape and 68 page book with easy-to-follow diagrams that correspond to the tape.

F. 00324325 **Ray Flacke** - one of the top country session players; has played with Emmylou Harris, Ricky Scaggs, Janie Fricke, Lacy J. Dalton, and others; covers an incredible selection of licks and country guitar techniques.

G. 00324250 **Brad Gillis** - Night Ranger's super guitarist; has also played with Ozzy Osbourne and Rubicon; demonstrates favorite Night Ranger licks, along with important tips and techniques for guitar playing.

H. 00324225 **Earl Greco** - top bass guitarist from the original Star Licks series; gives step-by-step demonstrations on hot licks and innovative techniques.

I. 00324075 **Tony Iommi** - one of heavy metal's true innovators; guitarist for Black Sabbath; covers licks and leads from several Black Sabbath favorites, along with a special fully notated solo section.

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K. 00324150 **Albert Lee** - winner of Guitar Player Magazine's "Best Country Guitarist" Award for 4 years in a row; has sessioned with Eric Clapton, Willie Nelson, Jerry Lee Lewis, Roseanne Cash, and more; teaches some of his most popular country guitar techniques.

L. 00324125 **Steve Lukather** - Grammy Award winning guitarist for Toto; has recorded with Michael Jackson, Elton John, Donna Summer, George Benson, Hall & Oates, and more; gives step-by-step demonstrations of licks and leads to top hits, and important tips and techniques for contemporary guitar playing.

M. 00324050 **Wolf Marshall** - featured guitarist in the original Star Licks series and instructor at the popular Wolf Marshall Lead Guitar Seminars; designed to teach hot rock and lead guitar.

N. 00324000 **Brian May** - founder of Queen and one of rock's finest guitarists; covers licks and solos to several Queen hits, and harmony soloing.

O. 00324175 **Al McKay** - Grammy Award winning guitarist from Earth, Wind and Fire; gives step-by-step demonstrations on fills and rhythms to Earth, Wind and Fire hits.

P. 00324350 **Phil Soussan** - bassist for Ozzy Osbourne; has played with Eddie Van Halen, Peter Frampton, Billy Idol, and others; specially designed program to build confidence in playing through exercises and musical concepts; for all level of players.

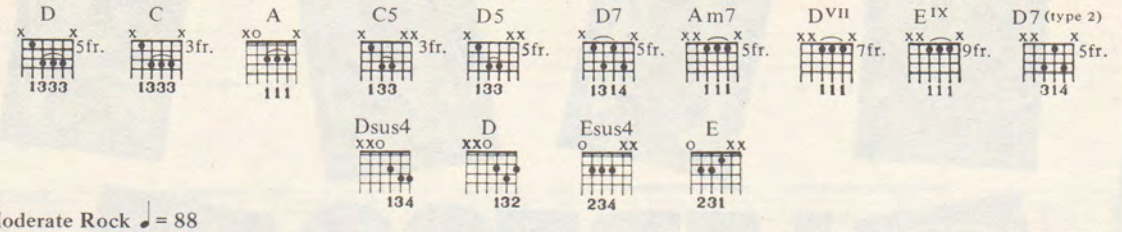
Q. 00324275 **Jeff Watson** - considered one of the foremost rock guitarists in contemporary music today; has played with Night Ranger; gives step-by-step demonstrations on some of the greatest licks and solos from Night Ranger; discusses many guitar techniques.

Tablature Explanation page 37

THE OCEAN

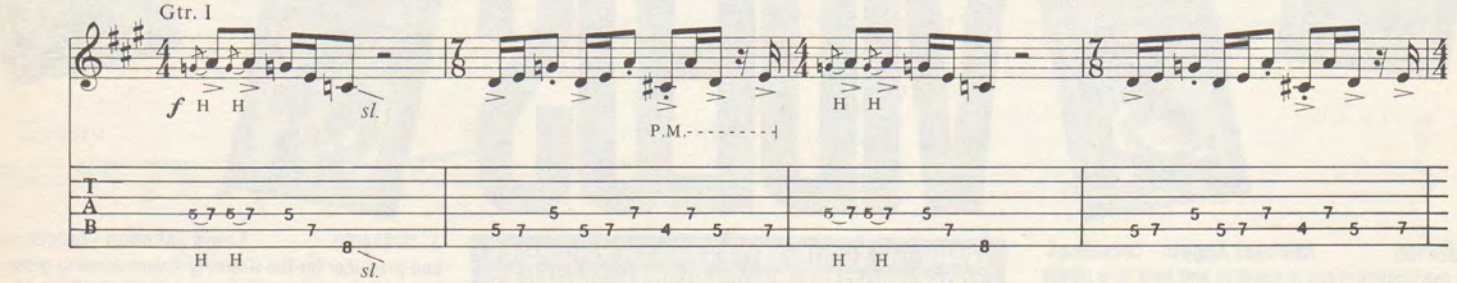
As Recorded by Led Zeppelin
(From the album HOUSES OF THE HOLY/Atlantic Records)

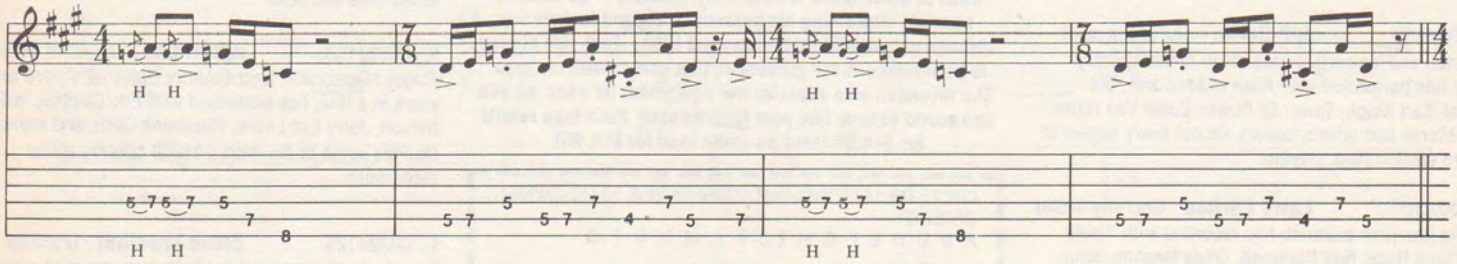
Words and Music by Jimmy Page
Robert Plant, John Paul Jones
and John Bonham



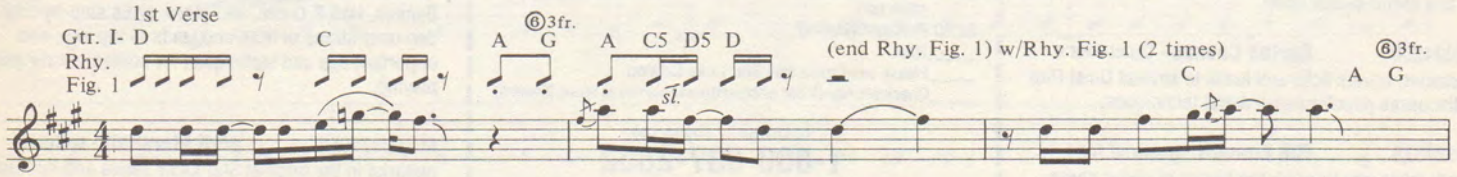
Moderate Rock ♩ = 88

Intro
N.C.
Gtr. I

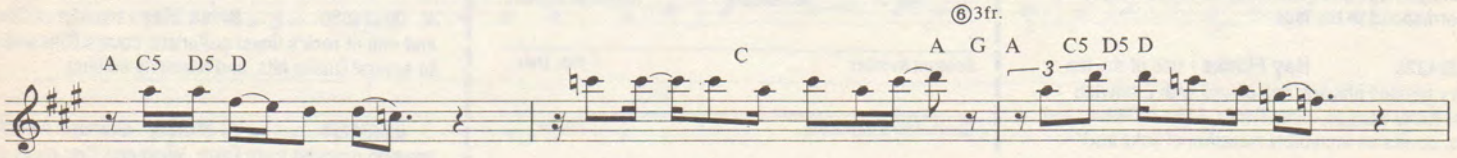




1st Verse
Gtr. I- D
Rhy. Fig. 1

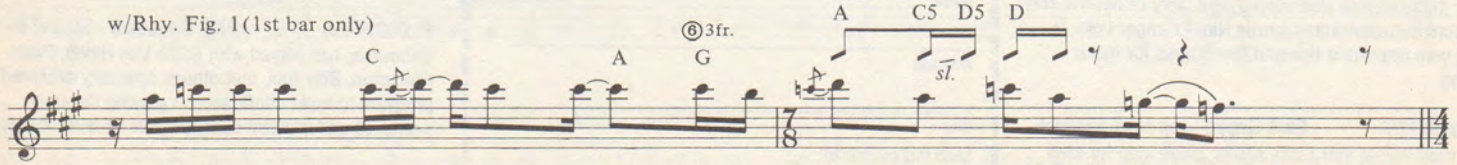


Sing - ing in the sun - shine, laugh - ing in the rain. Hit - ting on the moon - shine,



rock - in' in the grain. Got no time to pack my bag, my foot's out - side the door.

w/Rhy. Fig. 1 (1st bar only)
Rhy. Fig. 1A



I got a date, I can't be late for the high hopes hail - la ball.

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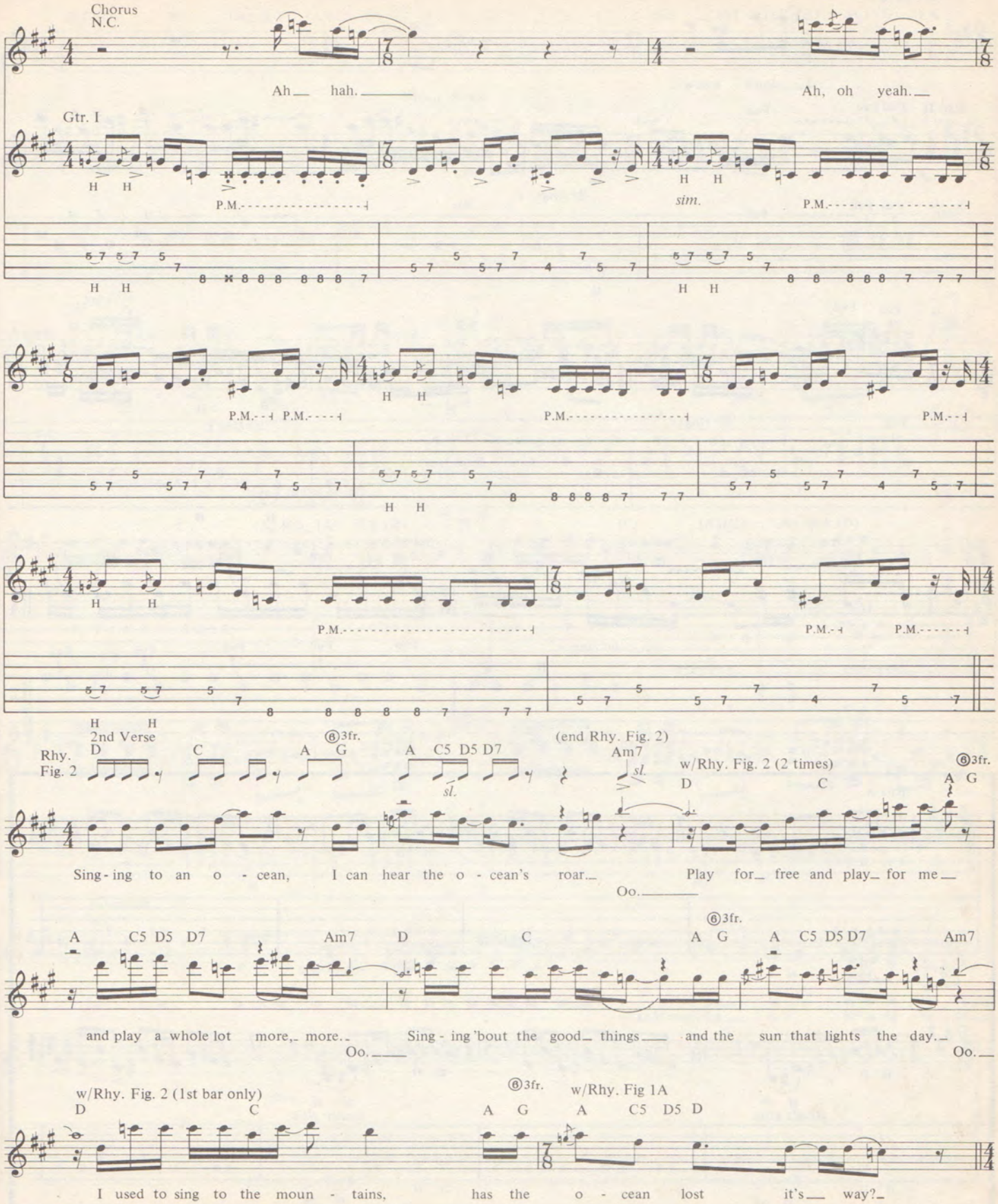
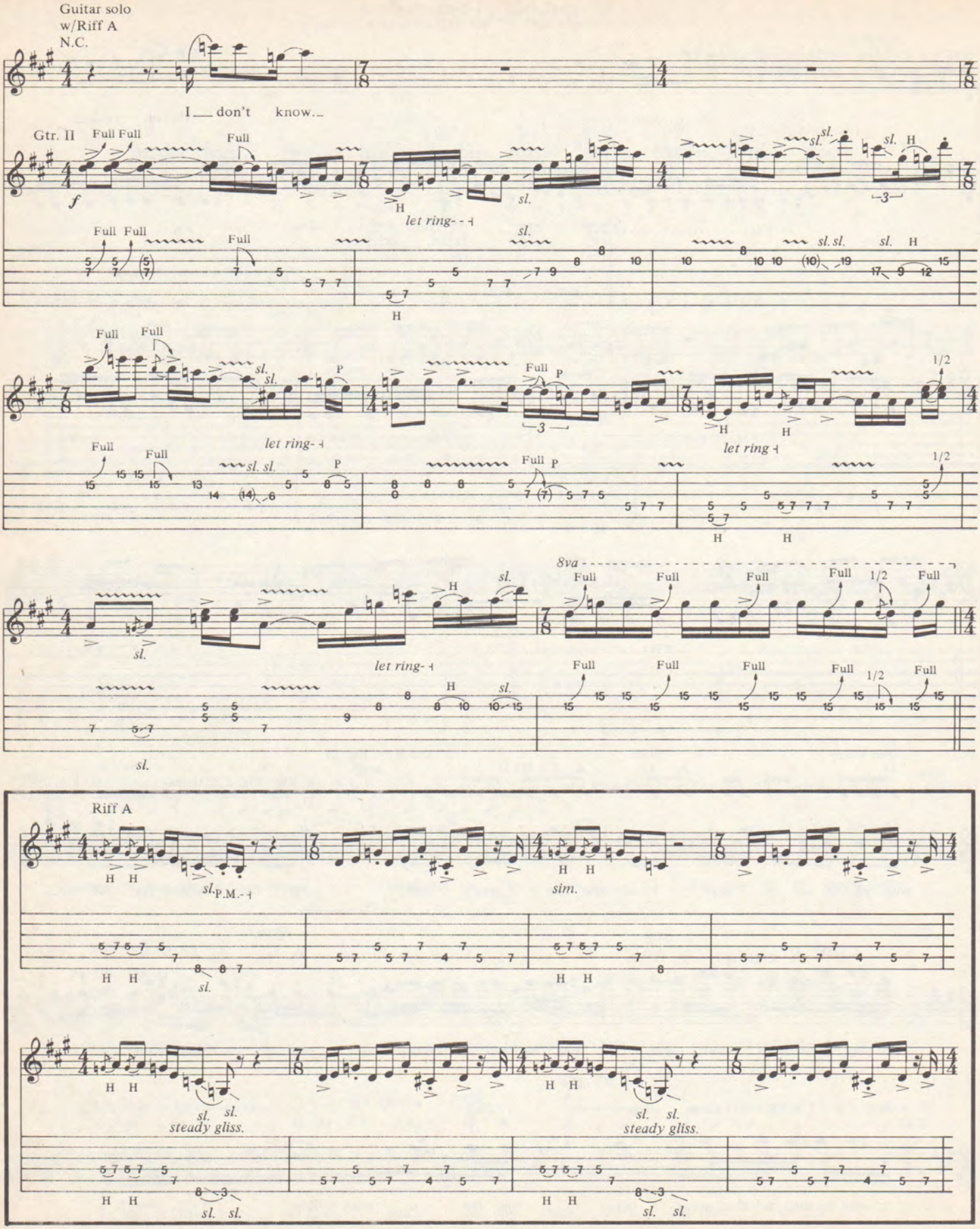
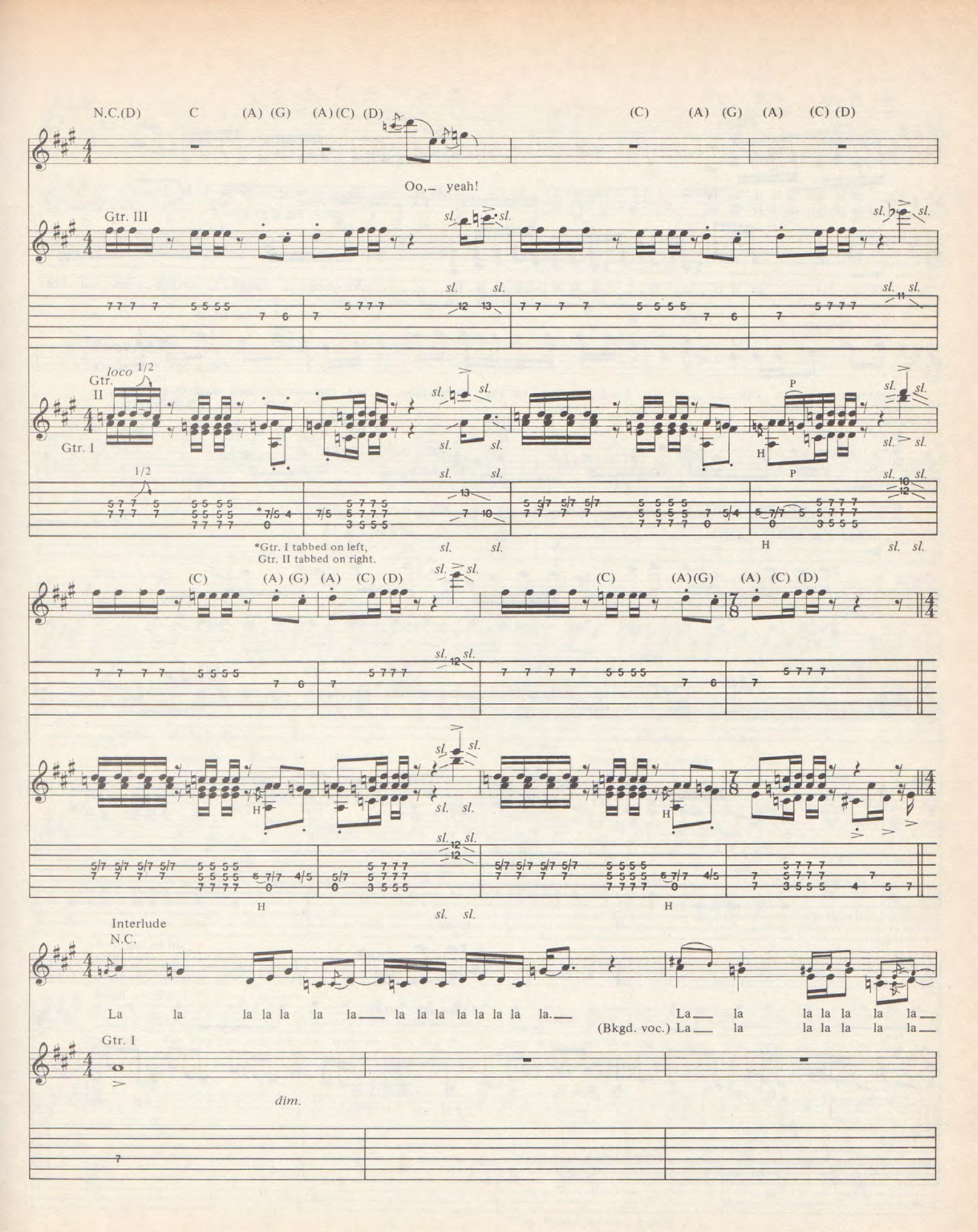
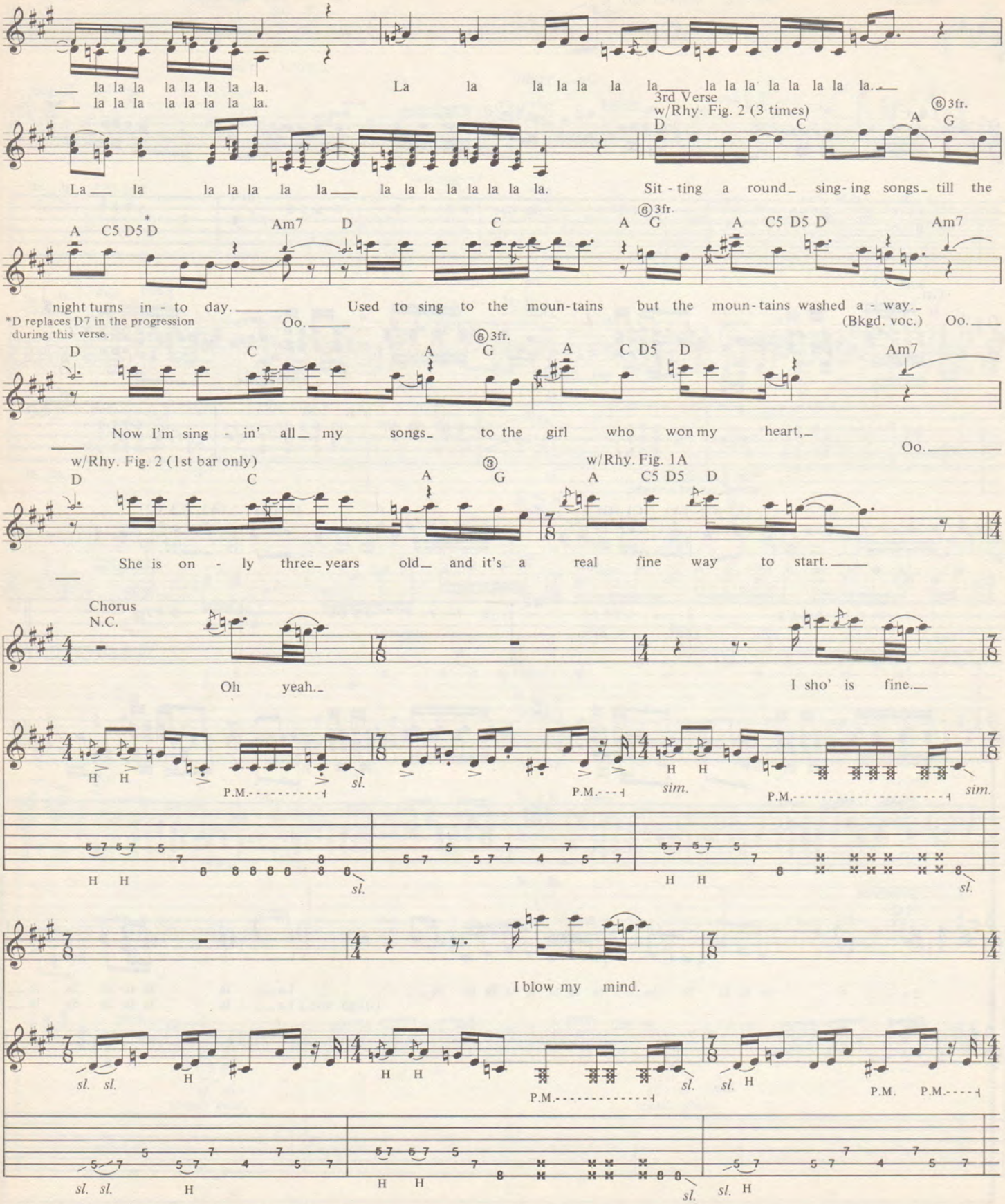
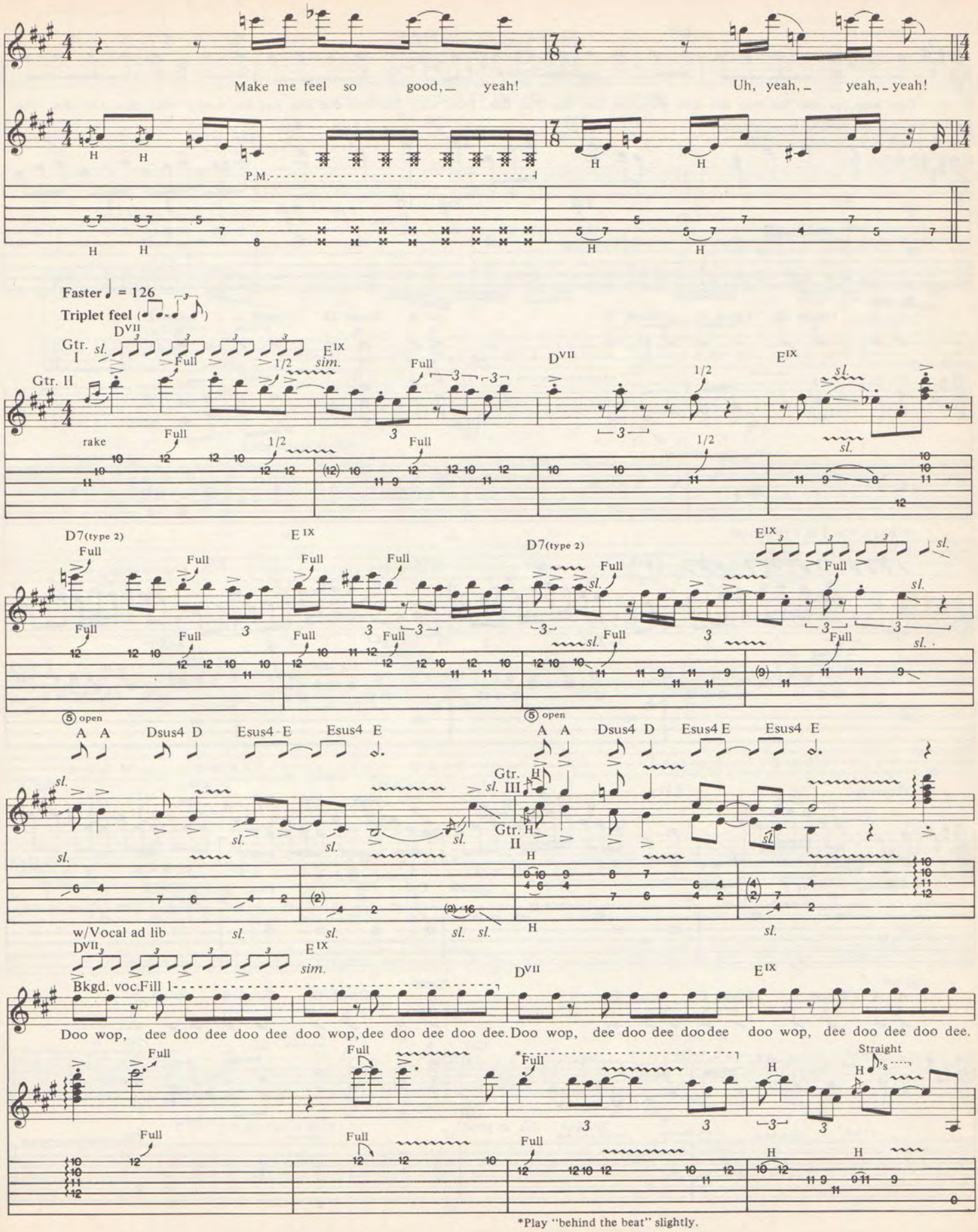

Chorus
N.C.
Ah hah.
Ah, oh yeah.
Gtr. I
H H
P.M.
sim.
2nd Verse
Rhy. Fig. 2
D C A G A C5 D5 D7
6 3fr.
sl.
(end Rhy. Fig. 2)
Am7
w/Rhy. Fig. 2 (2 times)
Sing-ing to an o-cean, I can hear the o-cean's roar.
Oo.
Play for free and play for me
and play a whole lot more, more.
Sing-ing 'bout the good things and the sun that lights the day.
w/Rhy. Fig. 2 (1st bar only)
w/Rhy. Fig 1A
I used to sing to the moun-tains, has the o-cean lost it's way?

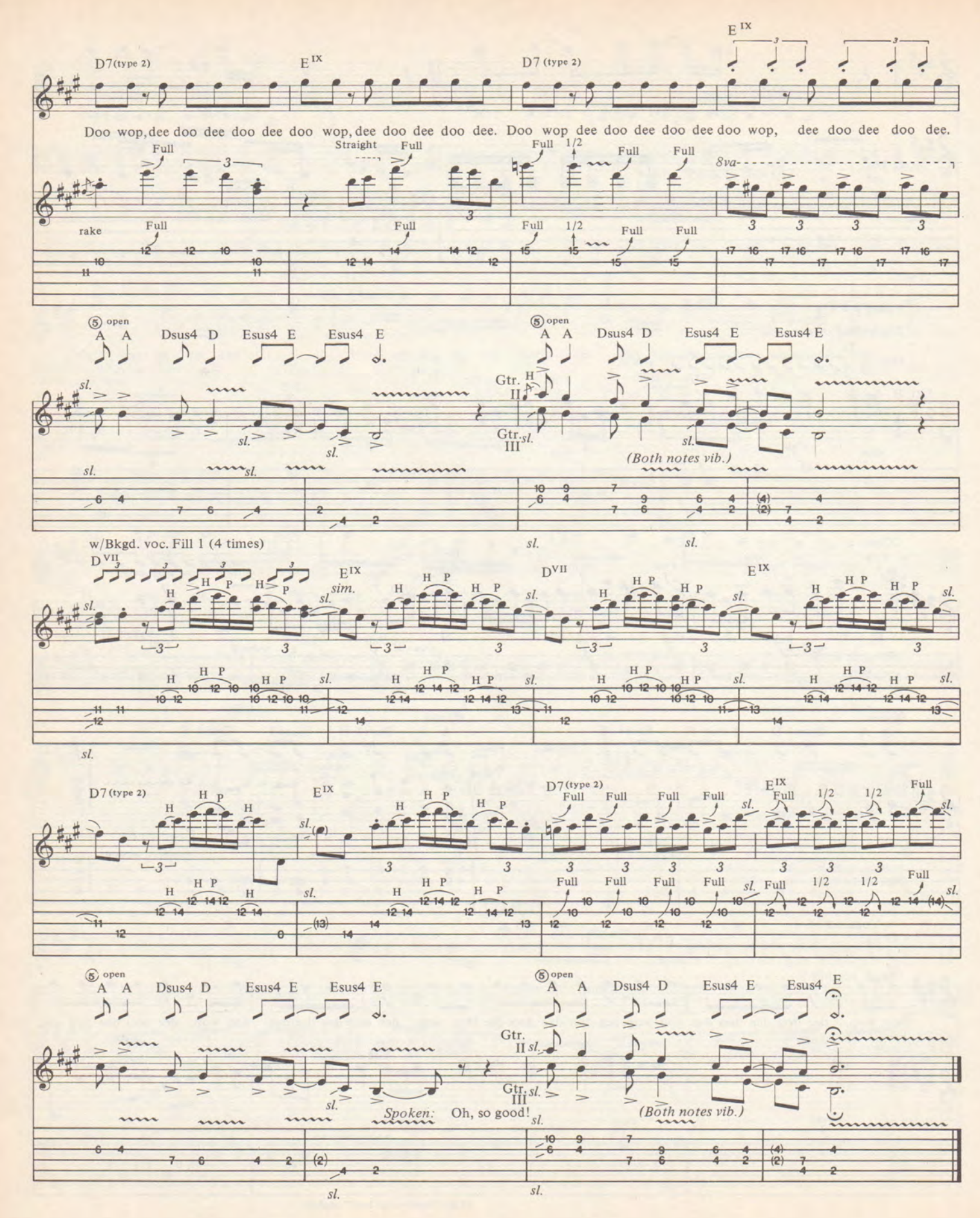

Guitar solo
w/Riff A
N.C.
I don't know.
Gtr. II
Full
let ring
sl.
P
1/2
8va
Riff A
P.M.
sim.
steady gliss.


N.C.(D) C (A) (G) (A)(C) (D) (C) (A) (G) (A) (C) (D)
Oo,_ yeah!
Gtr. III
sl.
Gtr. II
loco 1/2
Gtr. I
P
H
*Gtr. I tabbed on left,
Gtr. II tabbed on right.
(C) (A) (G) (A) (C) (D) (C) (A)(G) (A) (C) (D)
Interlude
N.C.
La la la la la la la la la la la la la la la.
La la la la la la la
(Bkgd. voc.) La la la la la la la
Gtr. I
dim.


la la la la la la la la.
La la la la la la la la la la la la la la.
La la la la la la la la la la la la la la la la.
3rd Verse
w/Rhy. Fig. 2 (3 times)
Sit - ting a round sing - ing songs till the
night turns in - to day.
Oo.
Used to sing to the moun - tains but the moun - tains washed a - way.
(Bkgd. voc.) Oo.
*D replaces D7 in the progression during this verse.
Now I'm sing - in' all my songs to the girl who won my heart,
Oo.
w/Rhy. Fig. 2 (1st bar only)
w/Rhy. Fig. 1A
She is on - ly three years old and it's a real fine way to start.
Chorus
N.C.
Oh yeah.
I sho' is fine.
I blow my mind.
P.M.
sl.
sim.
H



*Play "behind the beat" slightly.


D7 (type 2)
E IX
D7 (type 2)
E IX
Doo wop, dee doo dee doo dee doo wop, dee doo dee doo dee. Doo wop dee doo dee doo dee doo wop, dee doo dee doo dee.
Full
Straight
Full
Full
1/2
Full
Full
8va
rake
Full
Full
Full
1/2
Full
Full
open
A A Dsus4 D Esus4 E Esus4 E
Gtr. II
Gtr. III
(Both notes vib.)
w/Bkgd. voc. Fill 1 (4 times)
D VII
E IX
sim.
D VII
E IX
D7 (type 2)
E IX
D7 (type 2)
E IX
Full
1/2
open
A A Dsus4 D Esus4 E Esus4 E
Gtr. II
Gtr. III
Spoken: Oh, so good!
(Both notes vib.)

BASS LINE FOR
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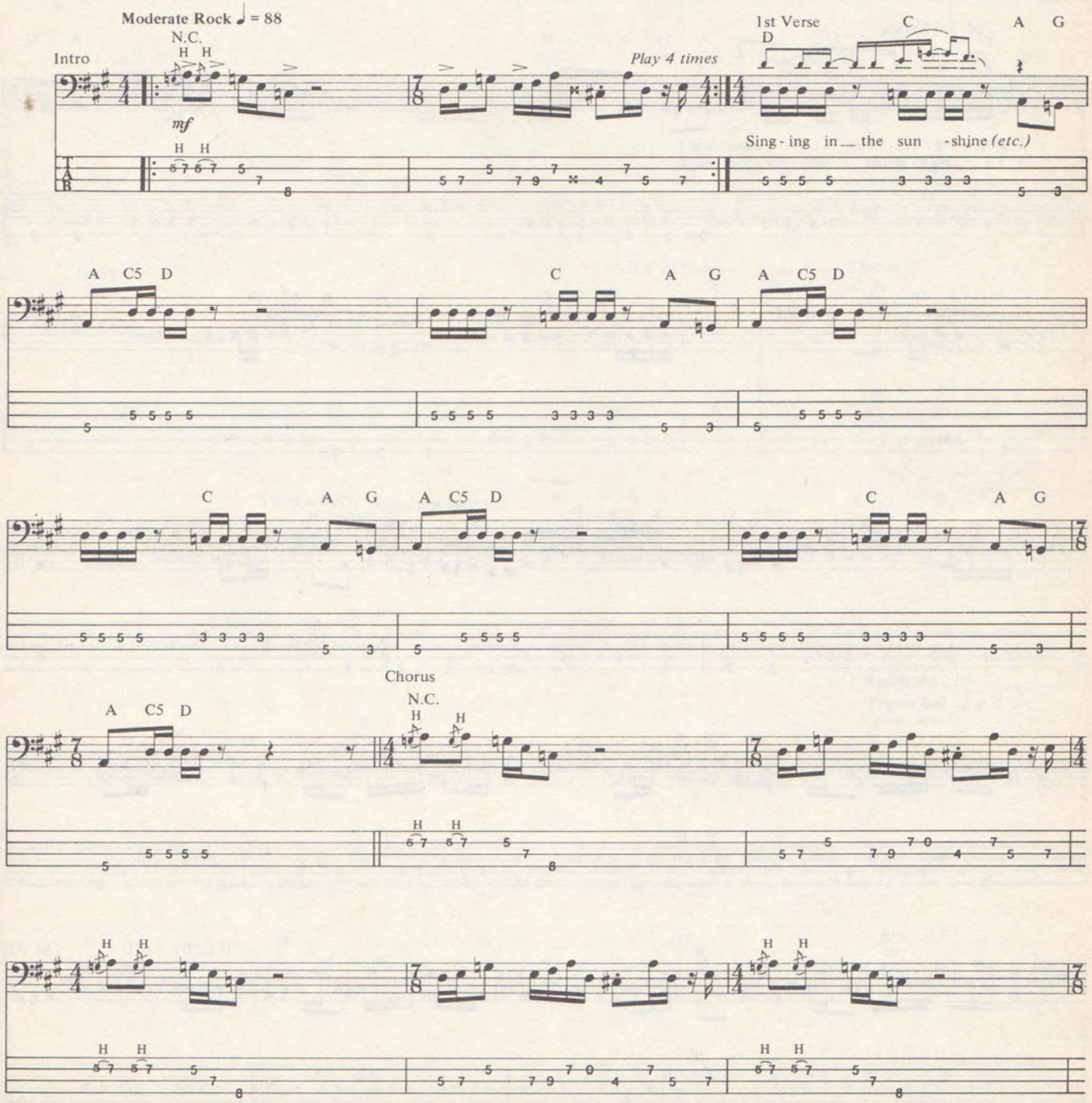

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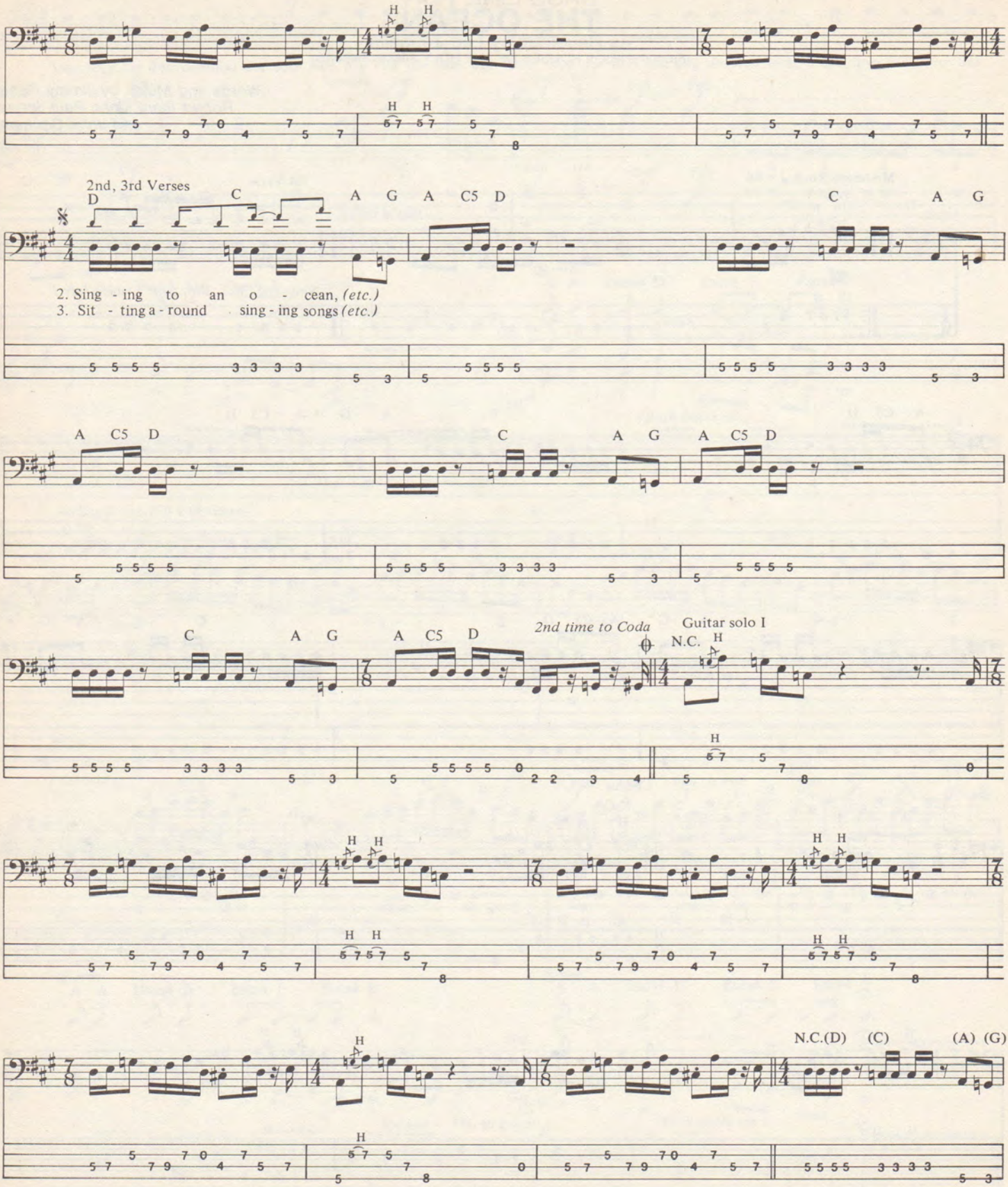
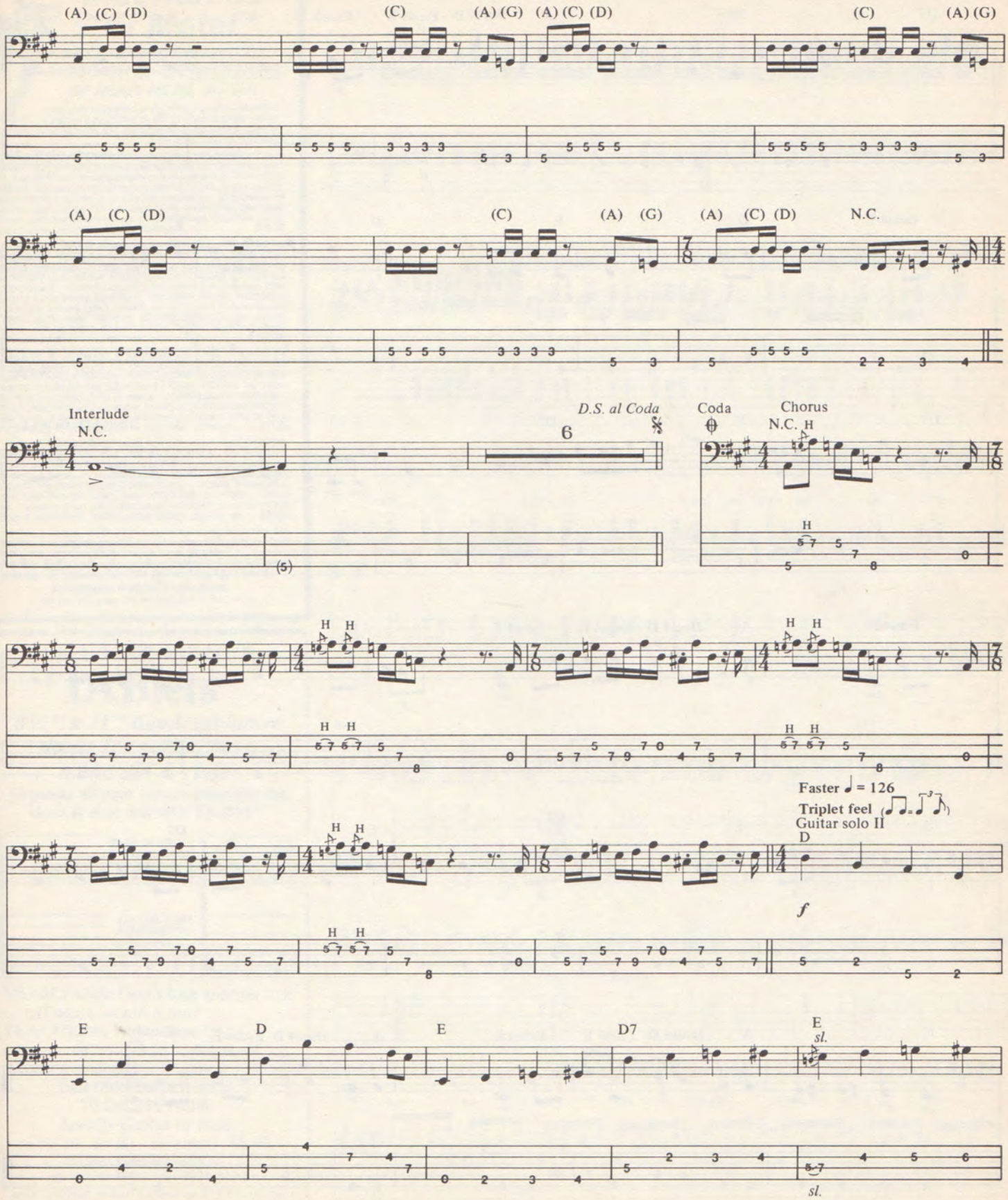
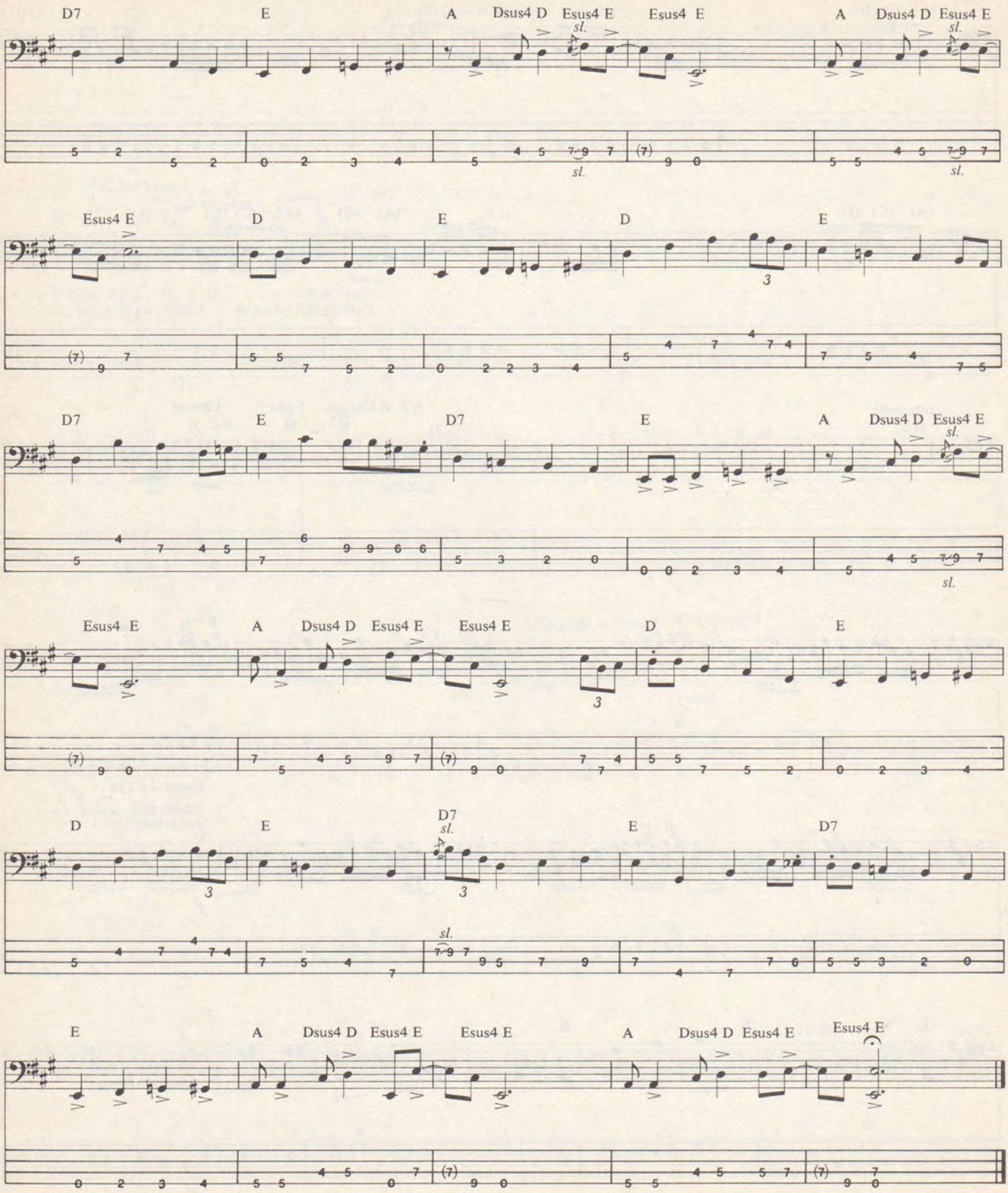

2nd, 3rd Verses
D C A G A C5 D
2. Sing - ing to an o - cean, (etc.)
3. Sit - ting a - round sing - ing songs (etc.)
C A G
A C5 D
C A G A C5 D
C A G A C5 D
2nd time to Coda
Guitar solo I
N.C.
N.C.(D) (C) (A) (G)


(A) (C) (D)
(C)
(A) (G)
(A) (C) (D)
(C)
(A) (G)
(A) (C) (D)
(C)
(A) (G)
(A) (C) (D)
N.C.
Interlude
N.C.
D.S. al Coda
Coda
Chorus
N.C.
Faster ♩ = 126
Triplet feel
Guitar solo II
D
f
E
D
E
D7
E
sl.
sl.


D7 E A Dsus4 D Esus4 E Esus4 E A Dsus4 D Esus4 E
sl.
Esus4 E D E D E
3
D7 E D7 E A Dsus4 D Esus4 E
Esus4 E A Dsus4 D Esus4 E Esus4 E D E
D E D7 E D7
3
E A Dsus4 D Esus4 E Esus4 E A Dsus4 D Esus4 E Esus4 E

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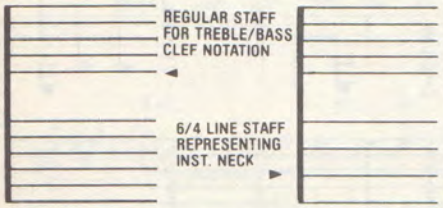

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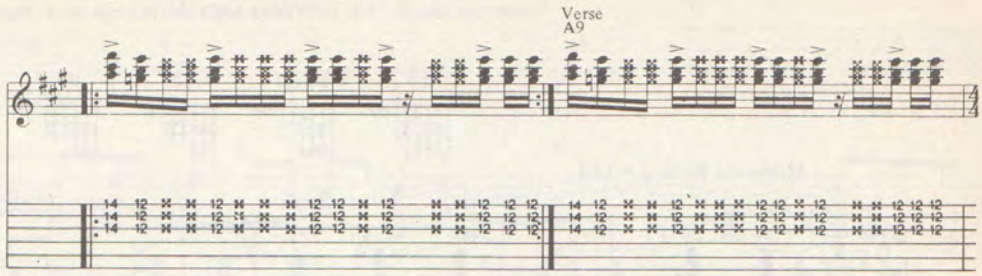
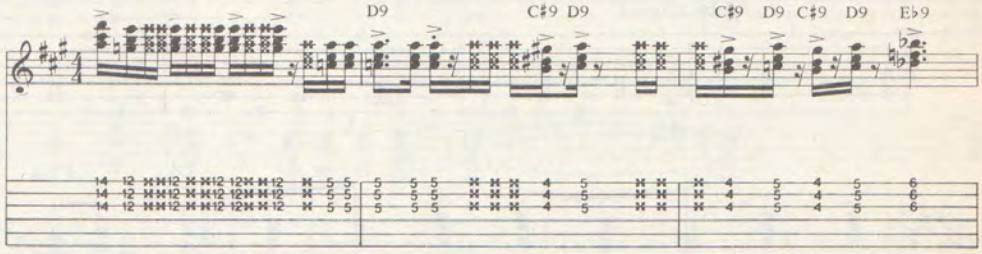
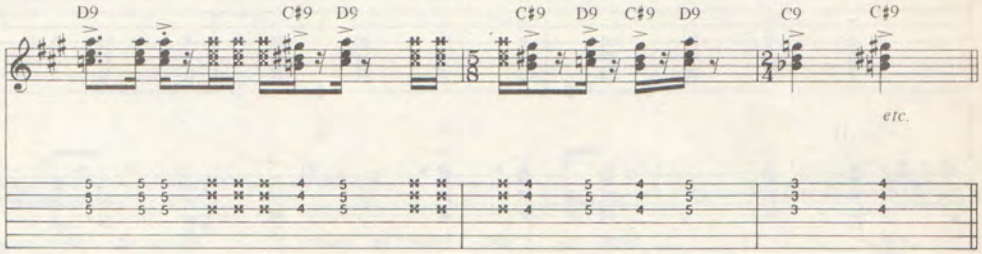
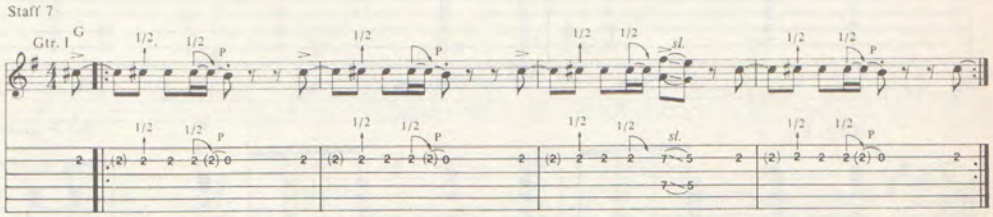
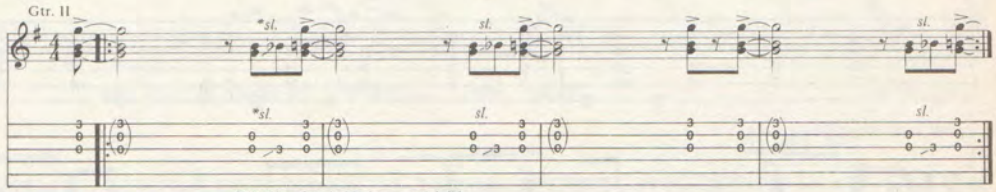


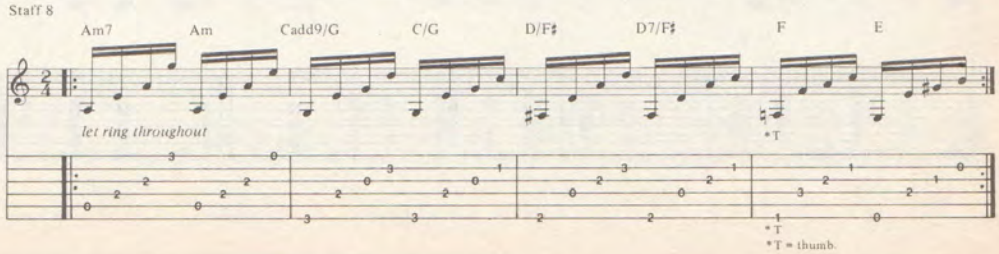








*All slides played with glass or metal slide.



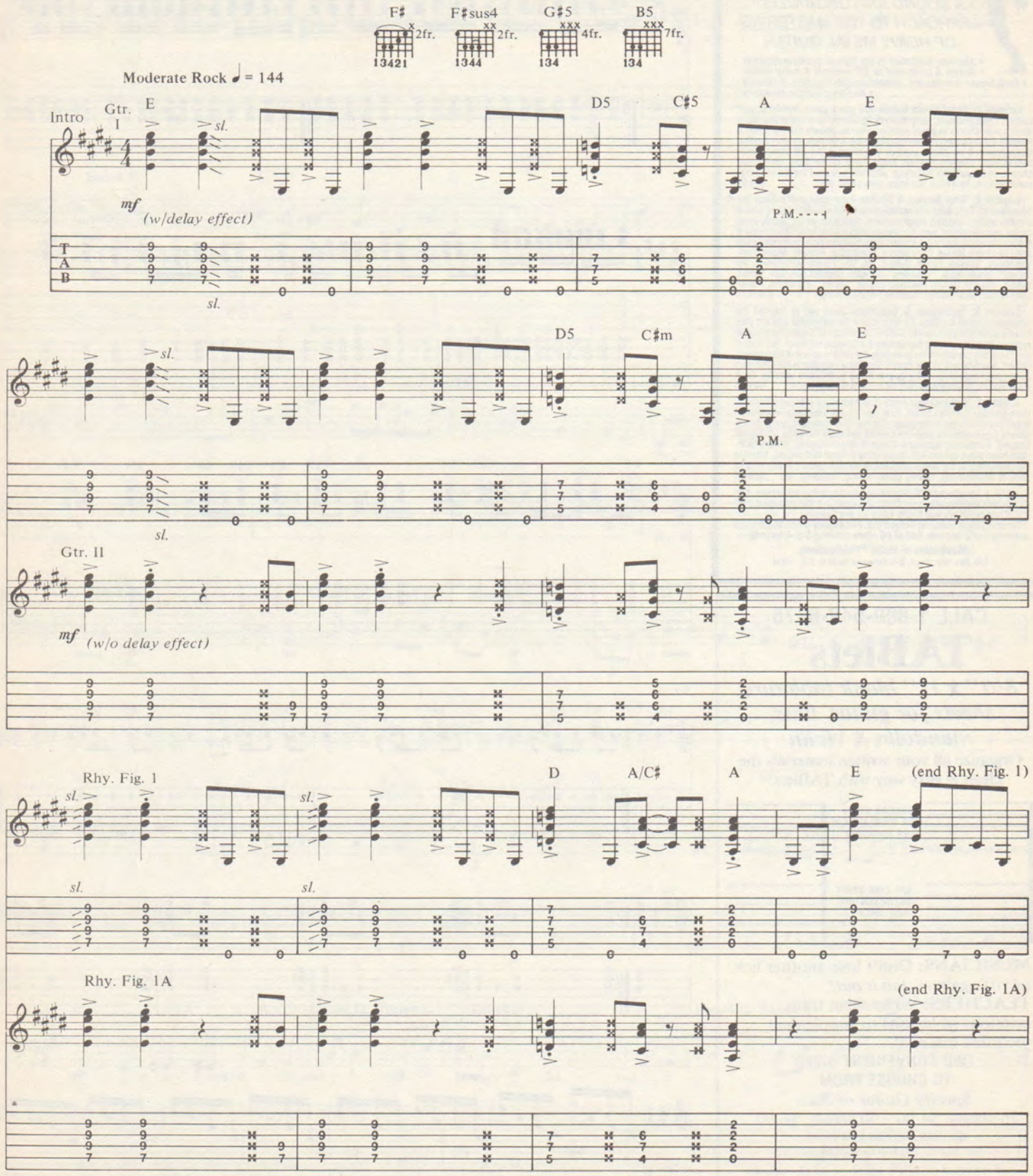
*T = thumb.

Tablature Explanation page 37

CHINA GROVE

As Recorded by the Doobie Brothers
(From the album THE CAPTAIN AND ME/Warner Bros. Records)

Words and Music by Tom Johnston



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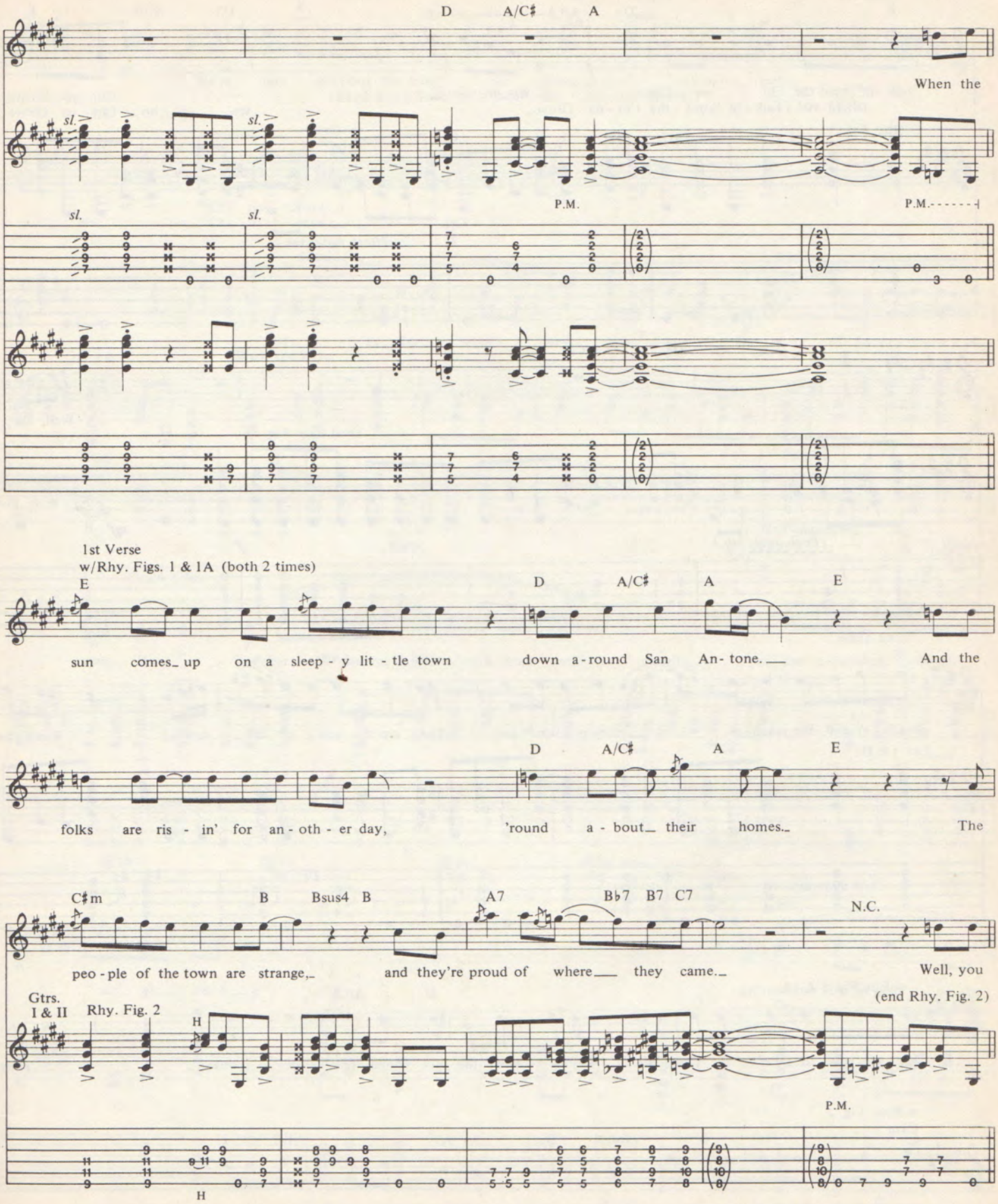
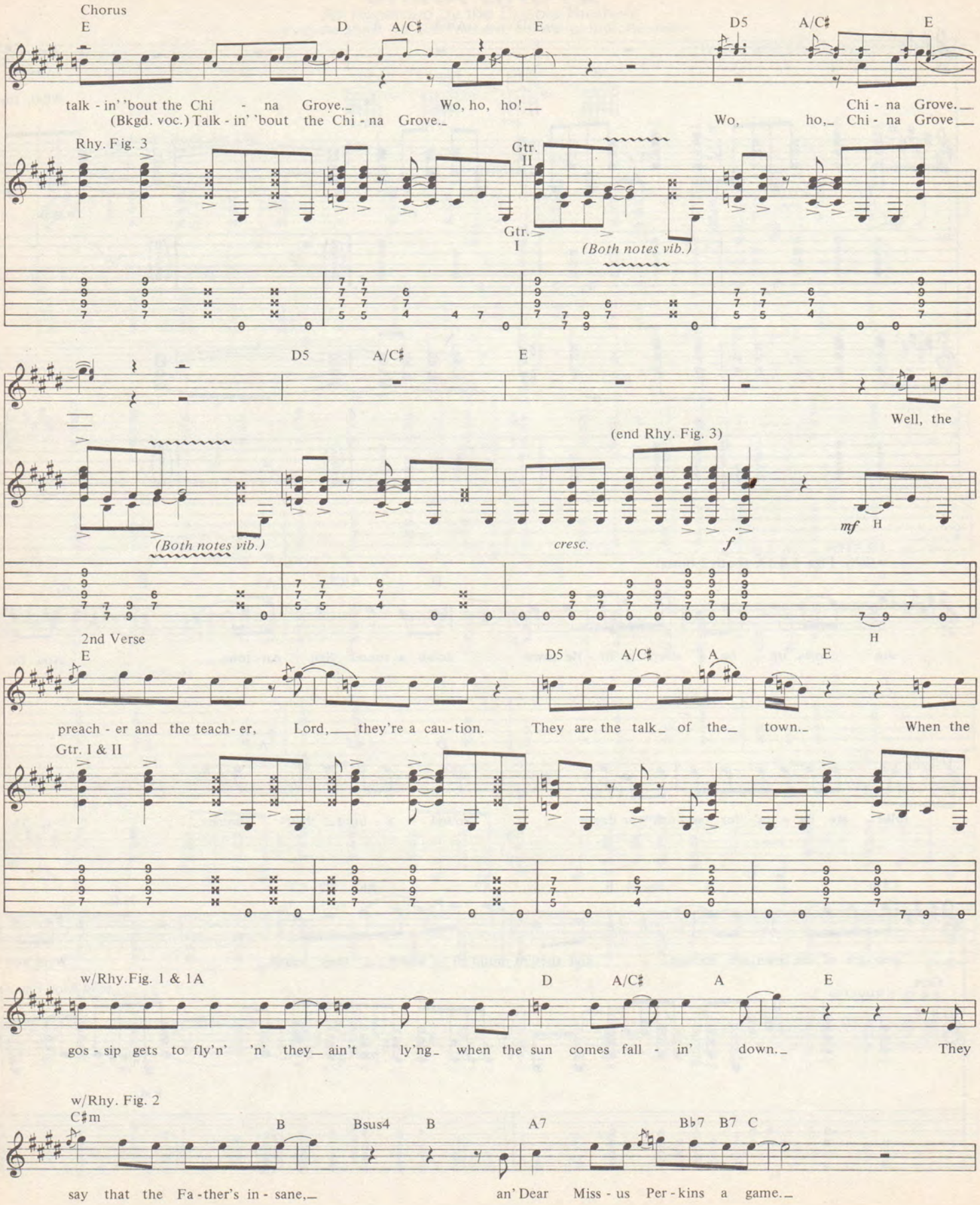
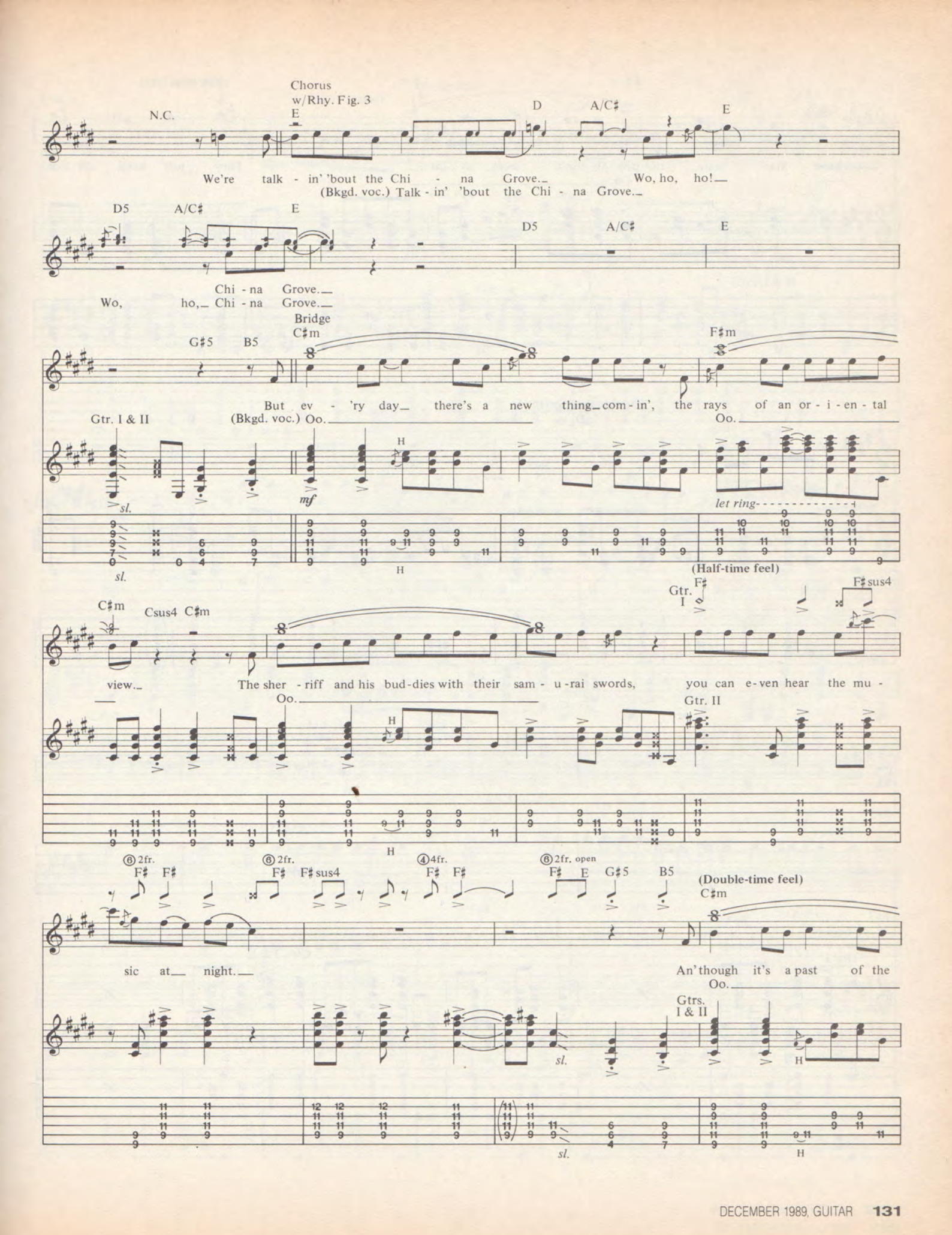
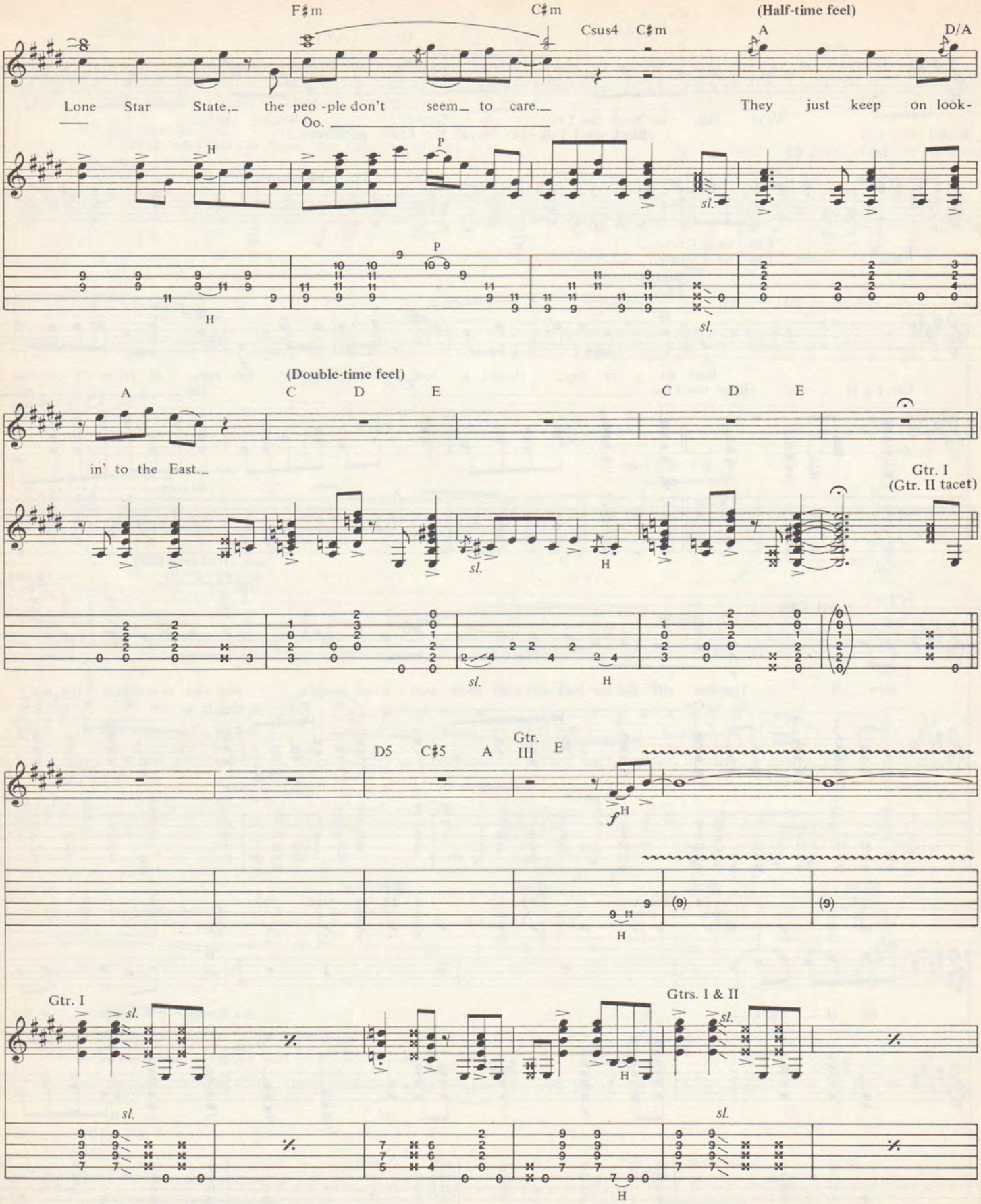
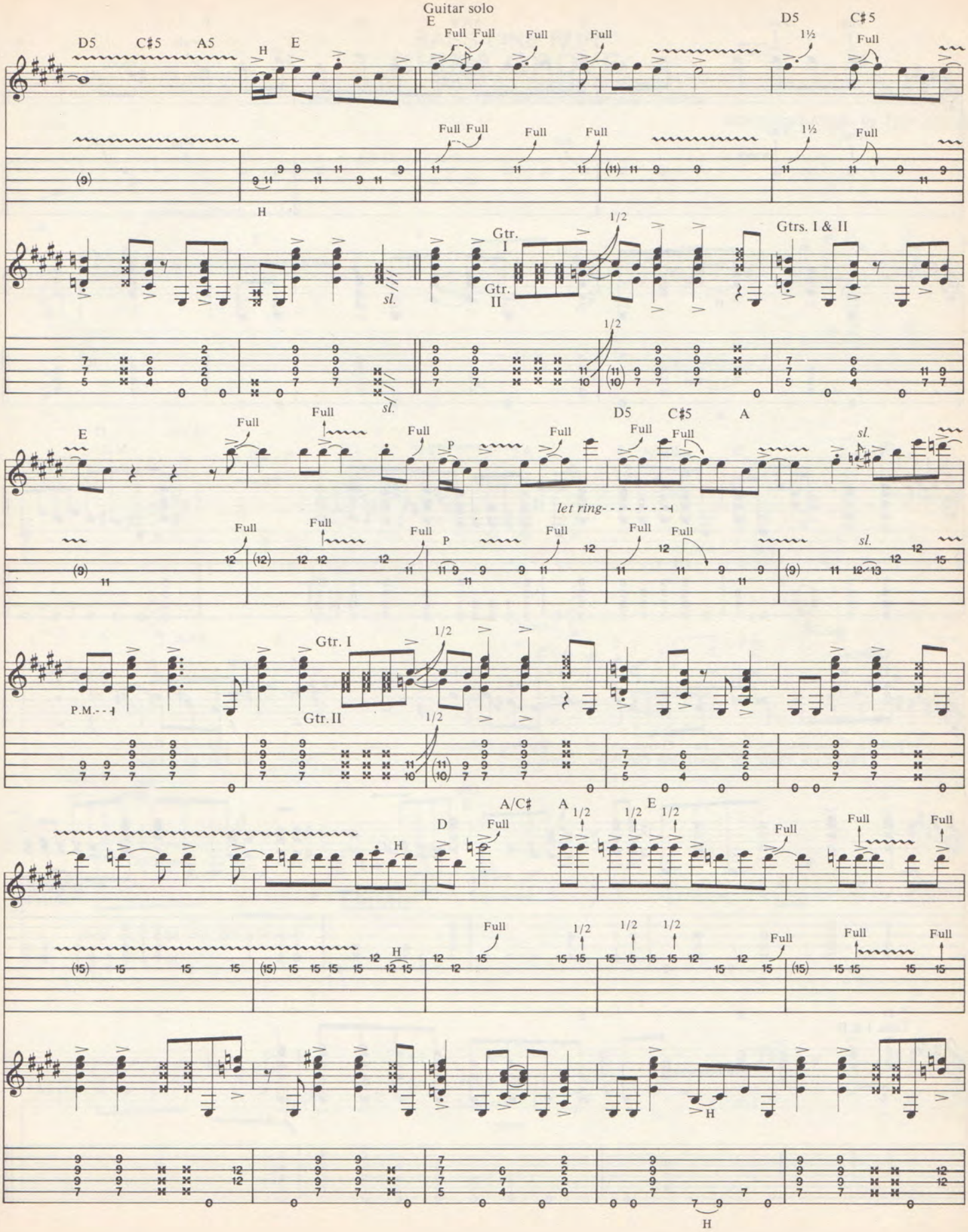
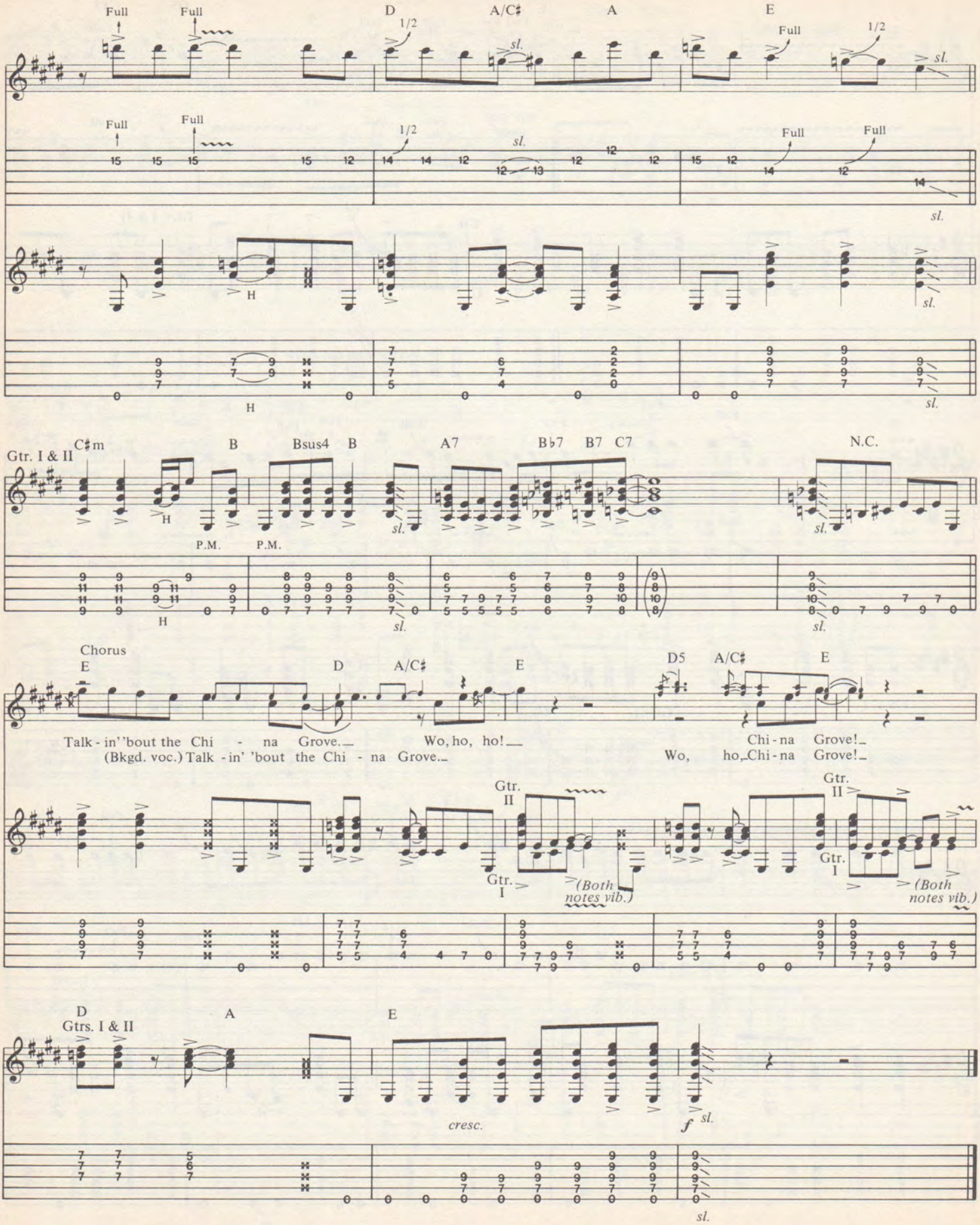

D A/C♯ A
When the
sl.
P.M.
P.M.
1st Verse
w/Rhy. Figs. 1 & 1A (both 2 times)
E D A/C♯ A E
sun comes_ up on a sleep - y lit - tle town down a - round San An - tone. And the
D A/C♯ A E
folks are ris - in' for an - oth - er day, 'round a - bout_ their homes. The
C♯m B Bsus4 B A7 B♭7 B7 C7 N.C.
peo - ple of the town are strange, and they're proud of where they came. Well, you
Gtrs. I & II
Rhy. Fig. 2
(end Rhy. Fig. 2)
H
P.M.


Chorus
E
D
A/C♯
E
D5
A/C♯
E
talk - in' 'bout the Chi - na Grove.
Wo, ho, ho!
Chi - na Grove.
(Bkgd. voc.) Talk - in' 'bout the Chi - na Grove.
Wo, ho, Chi - na Grove
Rhy. Fig. 3
Gtr. II
Gtr. I
(Both notes vib.)
D5
A/C♯
E
Well, the
(end Rhy. Fig. 3)
(Both notes vib.)
cresc.
f
mf
H
2nd Verse
E
D5
A/C♯
A
E
preach - er and the teach - er, Lord, they're a cau - tion.
They are the talk of the town.
When the
Gtr. I & II
w/Rhy.Fig. 1 & 1A
D
A/C♯
A
E
gos - sip gets to fly'n' 'n' they ain't ly'ng when the sun comes fall - in' down.
They
w/Rhy. Fig. 2
C♯m
B
Bsus4
B
A7
B♭7
B7
C
say that the Fa - ther's in - sane,
an' Dear Miss - us Per - kins a game.


Chorus
w/Rhy. Fig. 3
N.C.
E
D
A/C♯
E
We're talk - in' 'bout the Chi - na Grove. Wo, ho, ho!
(Bkgd. voc.) Talk - in' 'bout the Chi - na Grove.
D5
A/C♯
E
D5
A/C♯
E
Chi - na Grove.
Wo, ho, Chi - na Grove.
Bridge
G♯5
B5
C♯m
F♯m
But ev - 'ry day there's a new thing com - in', the rays of an or - i - en - tal
Gtr. I & II
(Bkgd. voc.) Oo.
Oo.
sl.
mf
let ring
sl.
(Half-time feel)
Gtr. I
F♯
F♯sus4
C♯m
Csus4 C♯m
view. The sher - riff and his bud - dies with their sam - u - rai swords, you can e - ven hear the mu -
Oo.
Gtr. II
⑥ 2fr.
F♯ F♯
⑥ 2fr.
F♯ F♯sus4
④ 4fr.
F♯ F♯
⑥ 2fr. open
F♯ E G♯5 B5
(Double-time feel)
C♯m
sic at night.
An' though it's a past of the
Oo.
Gtrs. I & II
sl.
sl.


F♯m
C♯m
Csus4
C♯m
(Half-time feel)
A
D/A
Lone Star State, the peo-ple don't seem to care.
Oo.
They just keep on look-
H
P
sl.
(Double-time feel)
A
C
D
E
C
D
E
in' to the East.
Gtr. I
(Gtr. II tacet)
D5
C♯5
A
Gtr. III
E
f
Gtr. I
Gtrs. I & II


Guitar solo
D5 C♯5 A5
E
Full
D5 C♯5
1½
Gtr. I
Gtr. II
1/2
Gtrs. I & II
sl.
E
P
D5 C♯5 A
let ring
P.M.
Gtr. I
Gtr. II
D
A/C♯
A
E
H


Full
Full
D
A/C♯
A
E
1/2
sl.
Full
1/2
sl.
Full
Full
1/2
sl.
Full
Full
sl.
H
sl.
H
sl.
Gtr. I & II
C♯m
B
Bsus4
B
A7
B♭7
B7
C7
N.C.
H
P.M.
P.M.
sl.
sl.
H
sl.
sl.
Chorus
E
D
A/C♯
E
D5
A/C♯
E
Talk - in' 'bout the Chi - na Grove.
Wo, ho, ho!
Chi - na Grove!
(Bkgd. voc.) Talk - in' 'bout the Chi - na Grove.
Wo, ho, Chi - na Grove!
Gtr. II
Gtr. I
(Both notes vib.)
Gtr. II
Gtr. I
(Both notes vib.)
D
Gtrs. I & II
A
E
cresc.
f
sl.
sl.

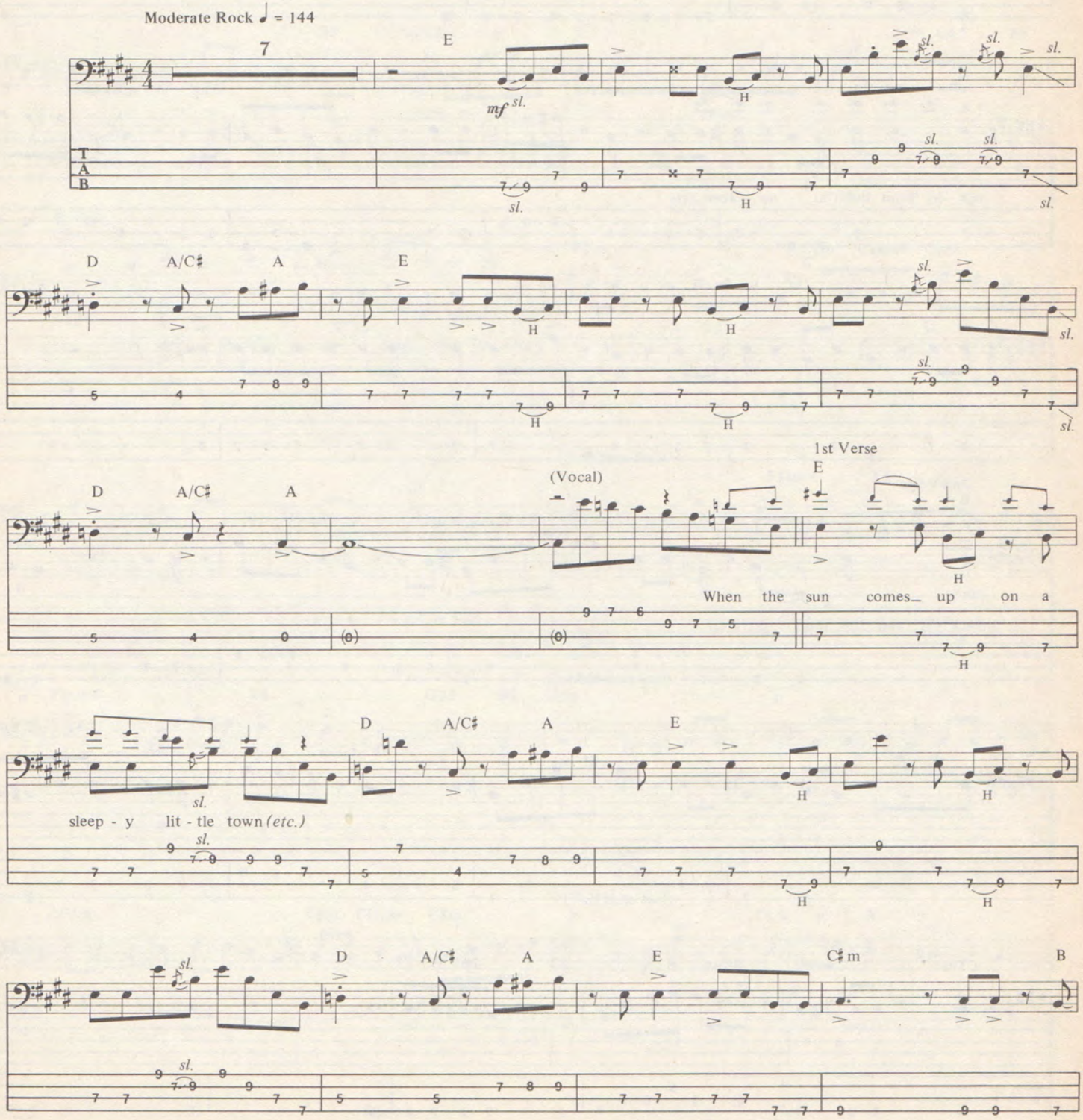
BASS LINE FOR

CHINA GROVE

As Recorded by the Doobie Brothers

(From the album THE CAPTAIN AND ME/Warner Bros. Records)

Words and Music by Tom Johnston



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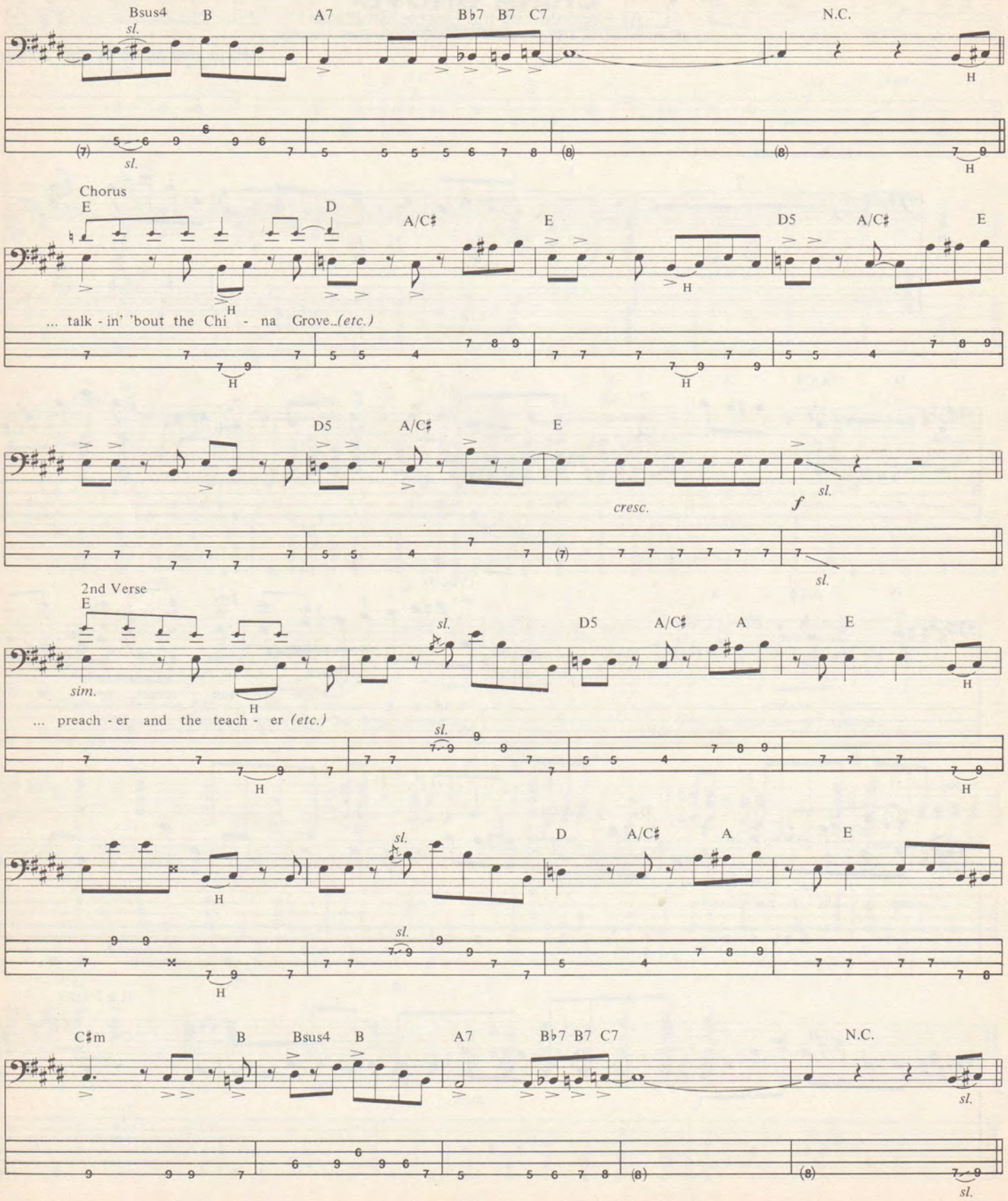
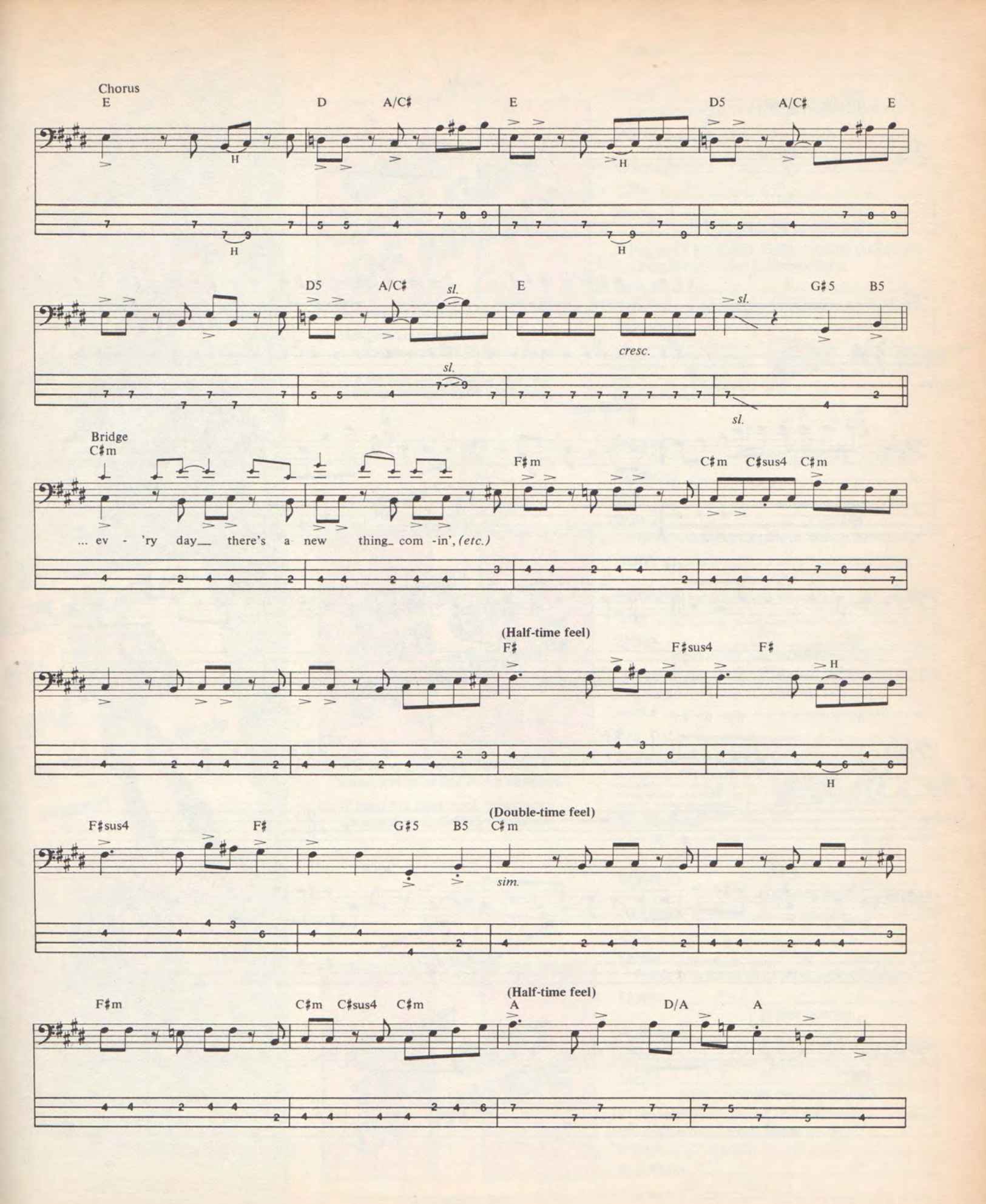
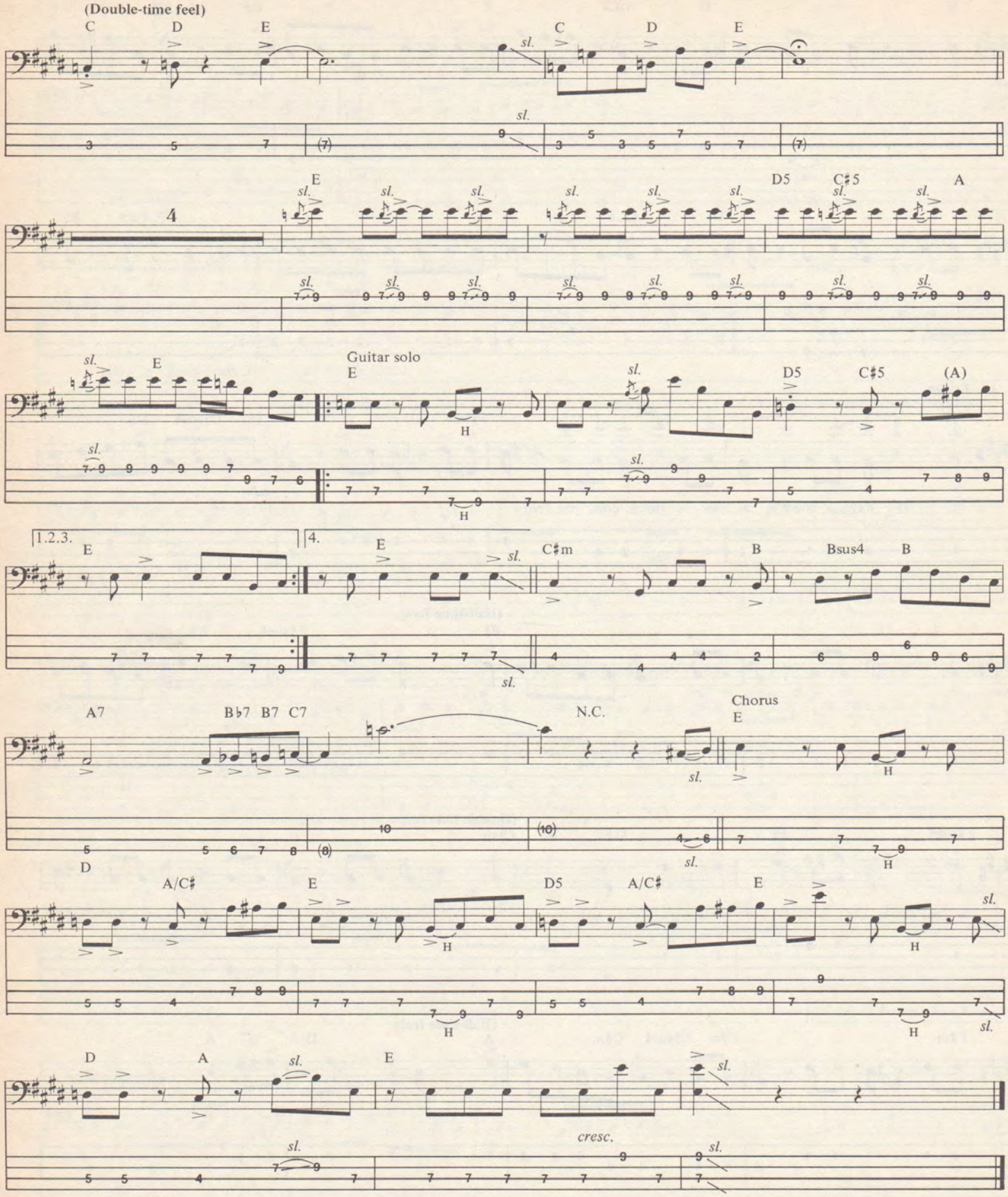

Bsus4
B
A7
B♭7 B7 C7
N.C.
sl.
H
Chorus
E
D
A/C♯
E
D5
A/C♯
E
... talk - in' 'bout the Chi - na Grove...(etc.)
D5
A/C♯
E
cresc.
f
sl.
2nd Verse
E
sim.
sl.
D5
A/C♯
A
E
... preach - er and the teach - er (etc.)
D
A/C♯
A
E
C♯m
B
Bsus4
B
A7
B♭7 B7 C7
N.C.


Chorus
E
D
A/C♯
E
D5
A/C♯
E
H
D5
A/C♯
sl.
E
G♯5
B5
sl.
cresc.
sl.
sl.
Bridge
C♯m
F♯m
C♯m
C♯sus4
C♯m
... ev - 'ry day_ there's a new thing_ com -in', (etc.)
(Half-time feel)
F♯
F♯sus4
F♯
H
H
F♯sus4
F♯
G♯5
B5
(Double-time feel)
C♯m
sim.
F♯m
C♯m
C♯sus4
C♯m
(Half-time feel)
A
D/A
A


(Double-time feel)
C D E
C D E
sl.
4
E
D5 C♯5 A
Guitar solo
E
H
D5 C♯5 (A)
1.2.3.
4.
E
C♯m B Bsus4 B
A7 B♭7 B7 C7
N.C.
Chorus
E
D A/C♯ E D5 A/C♯ E
D A E
cresc.

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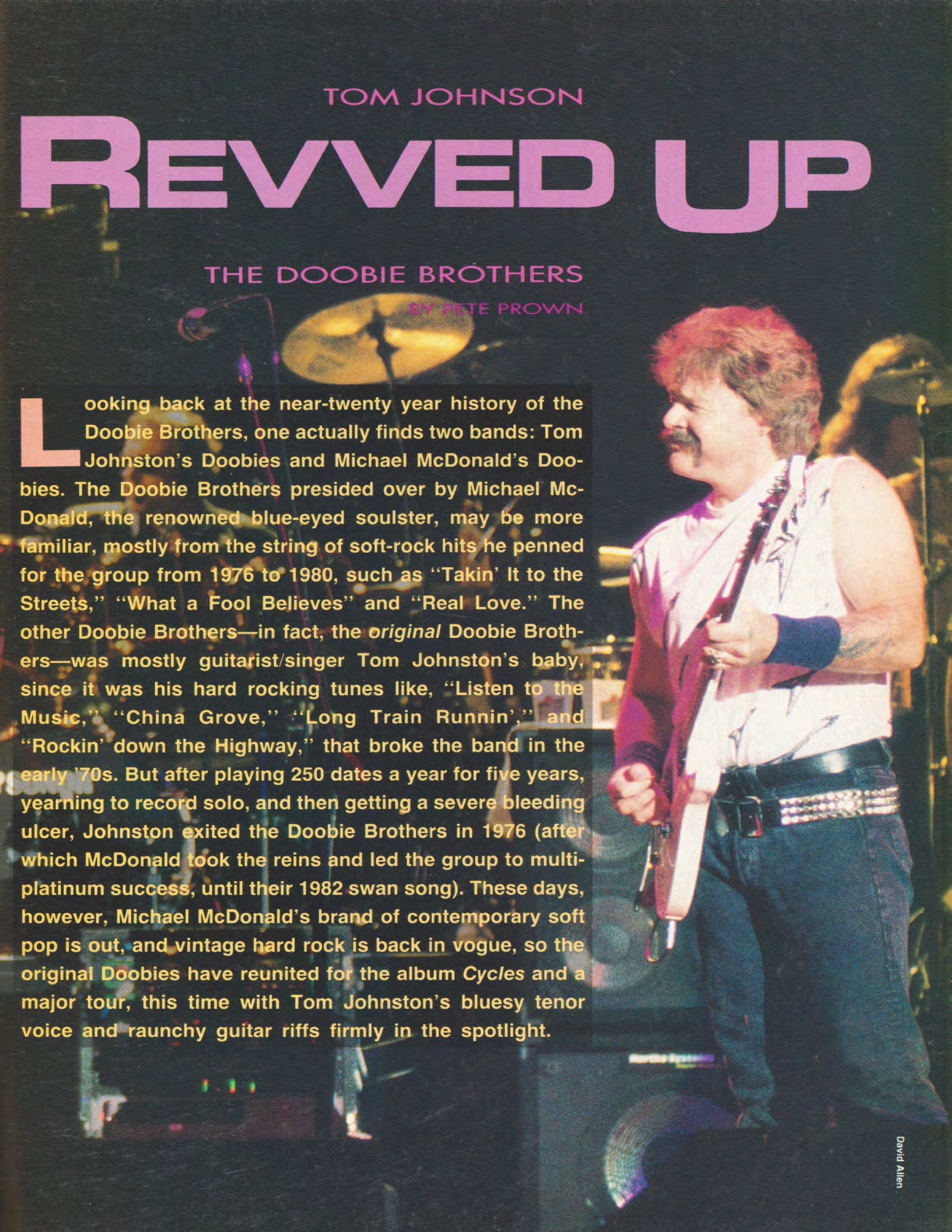
TOM JOHNSON

REVVED UP

THE DOOBIE BROTHERS

BY PETE PROWN

Looking back at the near-twenty year history of the Doobie Brothers, one actually finds two bands: Tom Johnston's Doobies and Michael McDonald's Doobies. The Doobie Brothers presided over by Michael McDonald, the renowned blue-eyed soulster, may be more familiar, mostly from the string of soft-rock hits he penned for the group from 1976 to 1980, such as "Takin' It to the Streets," "What a Fool Believes" and "Real Love." The other Doobie Brothers—in fact, the *original* Doobie Brothers—was mostly guitarist/singer Tom Johnston's baby, since it was his hard rocking tunes like, "Listen to the Music," "China Grove," "Long Train Runnin'," and "Rockin' down the Highway," that broke the band in the early '70s. But after playing 250 dates a year for five years, yearning to record solo, and then getting a severe bleeding ulcer, Johnston exited the Doobie Brothers in 1976 (after which McDonald took the reins and led the group to multi-platinum success, until their 1982 swan song). These days, however, Michael McDonald's brand of contemporary soft pop is out, and vintage hard rock is back in vogue, so the original Doobies have reunited for the album *Cycles* and a major tour, this time with Tom Johnston's bluesy tenor voice and raunchy guitar riffs firmly in the spotlight.



David Allen

The title *Cycles* may refer to the changing musical currents of the Doobie Brothers over the last nineteen years, but it more directly refers to the fact that Johnston and several other Doobies are die-hard motorcycle fanatics. Sporting a black handlebar moustache, leather vest and the *de riguer* tattoo on his arm, Johnston seems every bit the biker/rocker kingpin that inspired the Doobie Brothers image and music. "Right now, I'm in the middle of biker heaven in Rapid City, South Dakota," says Johnston. "We're doing a muscular dystrophy benefit concert here with Harley Davidson, who we're associated with in a roundabout way. There's like 70,000 bikers here and every time you look out the window there's like twenty or thirty Harley's going down the street, so you can imagine it's really loud! I've been nuts about motorcycles since I was about ten. The band's other guitarist, Pat Simmons, is into motorcycles, too; he's got a big collection of vintage bikes, and John Hartman, one of our drummers, used to be into them as well. I think motorcycling definitely had an influence on some of my earlier tunes, like "Rockin' down the Highway" and anything else that had to do with the road. In fact, "South of the Border," from the new Lp, has a little motorcycle spot in it, so I guess bikers are still having an

effect on my songs. Anyway, we started recording *Cycles* two and a half years ago and if we had our 'druthers, it would have been out long before 1989. Ted Templeman, who produced our albums in the '70s, called us up after this charity tour we did in '87, that took the whole group to Moscow. He wanted to put together the band with the members who basically played on *Toulouse Street*, *What Were Once Vices Are Now Habits* and *Stampede*. So it was that original sound updated by current recording technology that Ted was after. So we all got together and brought songs in and listened to every one. We didn't actually start recording until a year after he called us, because Ted was hung up and then we eventually started with different producers. We did a lot of rehearsing before we recorded and we actually did it with two different sets of producers, so that's why it took so long. Eddie Schwartz and Charlie Midnight did it the first time, but they didn't have a firm grasp on where this group wanted to go musically. We just didn't come to a meeting of the minds, so to speak. Rodney Mills' ideas were more of what we had in mind, so we went with him. We really don't see *Cycles* as a reunion album; it's more like a starting over, though it seemed pretty easy reviving the harder sound of the early Doobies. I guess this is mostly because I've never stopped playing that kind of music. Actually, *Cycles* is still a little soft for me—I'd like to make the next one a little heavier."

The Doobie Brothers originated in the San Francisco area, circa 1969, in a trio called Pud, featuring Johnston, drummer Hartman and a bassist. With the addition of singer/guitarist Pat Simmons the next year, Pud evolved into the Doobie Brothers, their name referring to those funny little cigarettes of an illegal nature. 1971 saw the release of their first album, but it was 1972's *Toulouse Street* and its single, "Listen to the Music," that launched the Doobies' run of success and helped set the standard for solid, middle-of-the-road rock of the '70s. Harder, but not as funky as Little Feat, and less heavy, but more melodic than Bachman-Turner Overdrive, the Doobie Brothers music was no-frills hard rock, covered by a blanket of soaring vocal harmonies, as well as strong inflections of country, blues and r&b. Naturally, this eclectic sound of Tom Johnston's Doobies had just as eclectic origins.

"I guess the Bay area music scene influenced the original Doobie Brothers sound, but only to a certain extent," reflects the Doobie's frontman. "During the late '60s, when I was in high school, I started going up to San Francisco to just hang out. Pat was raised around the Bay area and Tiran Porter, our bassist, spent a lot of time there, too, although he's from L.A. We were all listening to the psychedelic music that was happening there, because that was the

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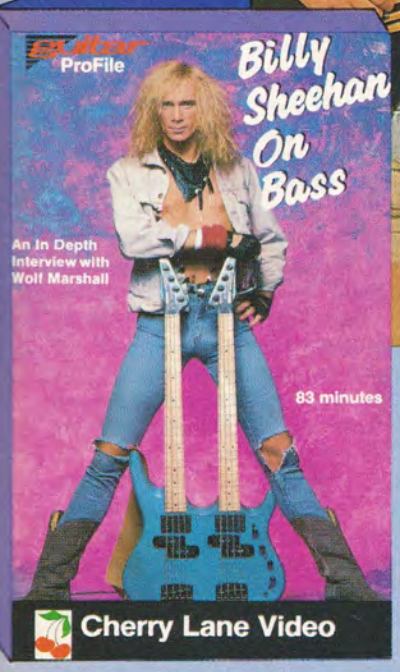

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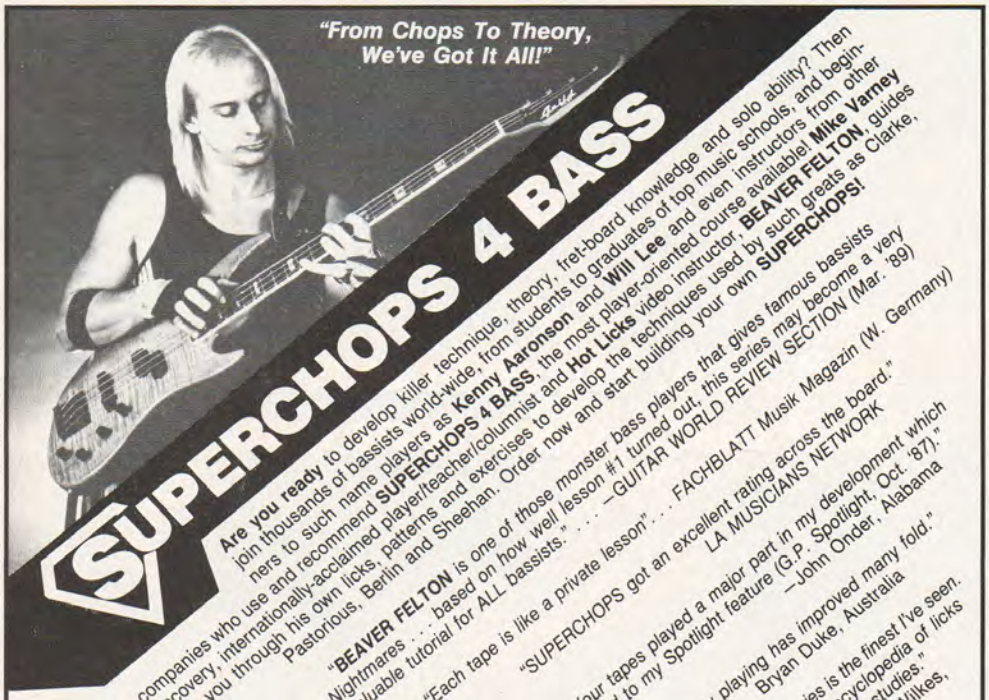
trend of the time. But really, I'd always been more into the blues and guitarists like the Kings—Freddie, B.B. and Albert—and Chicago players like Buddy Guy and Muddy Waters. I also got into James Brown, and I was always into Little Richard, too.

"I started playing guitar when I was twelve years old and I didn't get into a band until I was fifteen. I started writing songs when I was sixteen. I had a blues band for a while, but then I moved up to San Jose and got involved with bands up there. Eventually, I got together with John Hartman and we formed a band that became the Doobies, which was a cross between rhythm and blues, hard rock and fingerpicking style music, with vocal harmonies on top. After that, I never was able to get the Doobie Brothers to play pure blues, aside from one Sonny Boy Williamson song on *Toulouse Street*, and the song I wrote, "Dark Eyed Cajun Woman" that was on *The Captain and Me*. Everybody's into being contemporary or being something other bands would emulate, rather than becoming emulators themselves. I can understand that, and I've never really tried to push any blues on this band, except in the old days when we played clubs. Still, r&b, soul and the blues is where I'm coming from, and it's influenced my singing and guitar playing a lot.

"As musicians, we've all changed over the years. These days, more people are going towards the heavy metal thing, which we used to call hard rock. And there's a hell of a lot more guitar players than there used to be. Everybody plays electric guitar and everybody's working on being something like a gunslinger. Everybody wants to be the best player in town. There's a lot of players out there who are really hot and a lot of players who I like to listen to, like Eddie Van Halen, Joe Satriani and Leslie West's new stuff, too. I also like Larry Carlton, who's more of a jazz player. Of course, I still love all the blues guys and Eric Clapton, too. At the same time, there's a lot of people out there who all sound the same, so the guitar world really has its ups and downs. I don't play much of the modern guitar stuff; my playing is rooted in the '60s and '70s and that's just the way I play. Pat's taken on a little more of the '80s feel, because his solos are more scalar than mine. I've done a little work with the ol' speed bag, but I like to think my strength as a player is timing and taste. I'm not the fastest guitar player in the West and I don't really want to be. I'm more into where the notes go and how tasty they are as opposed to how many notes I can get into a specific amount of bars. My style comes from playing lots of r&b over the years and a lot of acoustic when I was in college. Instead of going home in the summer, I'd work during the day and play clubs at night, where I ended up playing a lot of acoustic. Then I transferred the rhythm stuff I got from playing acoustic to electric and that's how my style got started. I guess not many people play rhythm anymore, because so many of them are playing metal, which doesn't require much rhythm guitar. I've noticed that you don't hear many people doing rhythm guitar parts with any interest, which Pat and I try to do."

The funky rhythms and meaty lead guitar parts on pre-Michael McDonald Doobie Brothers albums have been fully resurrected on *Cycles*, to the pleasure of many of the band's fans. The fuzz-heavy intro riff to "The Doctor" is reminiscent of "China Grove," and their cover of the Isley Brother's "Need a Little Taste of Love" has the same clean compressed chord strums of "Long Train Runnin'." While the lead work on the new album doesn't have the same verve and harmonic depth as when Jeff "Skunk" Baxter was the group's primary soloist in the mid-'70s, Tom Johnston's and Pat Simmons' leads give these songs more than enough of the Marshall-powered punch they require.

"I think my strongest solos on *Cycles* are in 'South of the Border' and 'Wrong Number,'" says Johnston, "particularly



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for their precision, the cleanliness of the guitar work, and taste, which is something I'm a big fan of, as opposed to playing thirty thousand notes all over the place. Both the solos in those songs really felt good to me. For my solo in 'The Doctor,' I really just laid it down in twelve bars and then had to get out. But if I could do it again, I'd prefer to do sixteen bars. In the past, I have tried to work out a lead idea first, but I've generally found that to be a gigantic headache. It seems much better for me to go in and keep playing until you get one that you really like and that comes about naturally. Pat and I work together in the studio, after we've brought ideas in and the whole band works on them. Then we get together and do a lot of singing stuff and guitar parts. Pat usually comes up with his own guitar parts for what I write and I do the same for his songs, but we don't generally sit down and write songs together. So if we're both playing rhythm, we always try to work out something different. For equipment, I use Paul Reed Smith Guitars—they're all I use now. The first one I got took a little while to get used to, because all I was used to playing was a Gibson Les Paul, and an SG, L5 and L6S. I've used Fenders for rhythm, but I could never really fall in love with them for playing lead. The PRS guitars are a cross between a Strat and a Les Paul; the neck and the tension on the strings just seems like a combination of the two. And they have really great range on the neck—you can go and play way the hell up there on it with no problem, as far as the cutaway is concerned. The pick-up selection is wide, too, because you can get a Fender sound, a Gibson sound or a combo of the two. I've got two custom PRS guitars, but the rest are just like they came out of a store. Right now I'm using Mesa/Boogie 295-watt amps and two 2-12" speaker cabinets; it's a rack mount setup. They make bigger cabinets, but this setup is damn loud already. I'm playing between 2 and 3 on the master volume and anything more than that would be unbearable. 295 watts is a lot of power. I was going to use my Marshall stacks, the ones I use in the studio, but after spending some time with the Mesa's I've realized I can get just about any sound with them. In New Jersey, we played during a lightning storm and the power went out five or six times—lights, PA, everything! But even though the amps died right in the middle of songs, when the power came back, all the amps were fine and no speakers were blown. They are incredibly good amplifiers. As far as effects, I really don't use many. In the studio, anything I want just comes from the board. I don't use any tube driver with the Marshalls because I like that pure amp sound, even though it's awful loud. You couldn't play that way on stage without ruining everybody's ears, even though I did that for a long time. We used some guitar synthesizers on *Cycles*; Pat used it on a couple of tunes. I'm not really interested in them myself—I'm more of a straight-into-the-amp type player. I play some acoustic rhythm on the album, too, playing mostly Martins. I basically use acoustics to write songs, but I don't play them as much as I used to. Pat's specialty is acoustic fingerpicking, though he's gotten more into electric lately. And I'll use just about any string that shows up, though we did do a thing for Dean Markley Blue Steel strings. They're pretty good, but I still broke a few of 'em. I don't know why, but I've always seemed to break more strings than anybody else."

Aggressive guitar player he may be, but Johnston's musical attack is also focused on the art of rock 'n' roll songwriting. This need for personal expression through song prompted Johnston to make his solo move in 1976, which, although it didn't establish him on a star level, did turn out to be a very educational experience for him, and one with strong bearings on his recent songwriting for *Cycles*. "I've done two solo albums and I've done recording with some unknown bands like Border Patrol

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Ricky Phillips

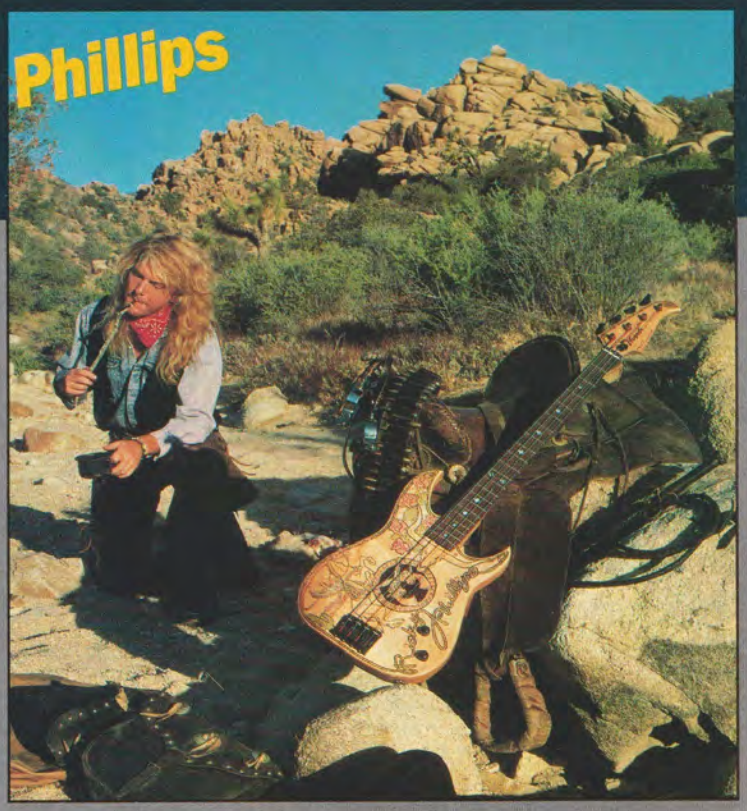

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Photo: Rick Gould

in the time since I left the Doobies," continues Johnston. "Pat Simmons and I were going to do an album together, around 1985-86, but we never got around to finishing it. My first solo album, *Everything You've Heard Is True* did fairly well, but the second, *Still Feels Good* didn't do zip. I don't think it was pushed very hard by the record company. Being a solo artist, you have a lot more say in what goes on, and you're in control. I don't mind being in a group scene, either. In a group, everything is a little more dispersed in terms of focus. You can still pretty much do what you want and still have it augmented by the other players. You can also remain pretty much anonymous and I kind of like that. In the Doobie Brothers, we all have a say in the music and how the songs are progressing and stuff. The writers have a big say in how the song goes originally, but then the drummers and the bass player all add their parts and the producer, Rodney, had lots of good ideas, too, so it works out just fine. Actually, the way the song is going to go—the chords, timing and feel—is brought in by the writer and then we all start working on our own parts and the finer points. For example, "China Grove" really developed from my beginning riff. Then Billy Payne did this Chinese-sounding piano part on the bridge and that's where I got the idea for the title. And the echo on those intro power chords was Ted Templeman's idea and he put that on after we recorded the song. I'm glad he did that and I really have to give him credit for it. I've tried writing more up-to-date stuff and actually tried to write material that doesn't sound anything like me. Most of the stuff I wrote didn't come out as good as what I normally would do, because it's not really me. I've talked to a lot of guys who I respect in the business, and people I've known for a long time, and most of them have told me that the best thing you can do is be yourself—that's what you do best. If you want to change your sound, they can augment it in the studio, but as a rule—be yourself.

But even when Tom Johnston tries to be himself and plays the kind of meat-and-potatoes rock 'n' roll that made him and the Doobie Brothers a top draw band over fifteen years ago, he still will run into those who'll accuse him of jumping on the reunion bandwagon for personal gain, as so many other veteran rockers have done recently. Johnston would probably much rather be out tooling around Rapid City on a Harley than deal with an ugly question such as this, but as the professional he is, he obliges with a candid answer, albeit a brief one: "I've had questions about the reunion craze and why we got back together shoved in my face many, many times. Some bands might be reuniting for the money; I don't know and I don't really want to get into it. But some people do it because they enjoy playing, and that's fine with me. One reason why people keep asking me about it is possibly because even though radio stations are playing the new Doobie Brothers songs, they've also played 'China Grove' endlessly over the years, and that's kept our music in people's faces, for whatever reasons. The 'classic hits' radio format is probably one reason why we're still here, but I'm just grateful that my songs have stood the test of time and that we're still popular. I mean, the crowds on this tour have been just great. There's widespread ages at the shows and everybody seems to know the words to the songs—'Black Water,' 'Listen to the Music,' which is like our anthem, and of course, 'China Grove' go over real big. Of the new stuff, fans seem to like 'The Doctor' a lot and the new single 'Need a Little Taste of Love.' *Cycles* is already platinum in Canada and it's on its way there in the United States. To be honest, I really didn't know how it would do. I'm not shocked, really-. . .but I guess I am pleasantly surprised at how well it's done."

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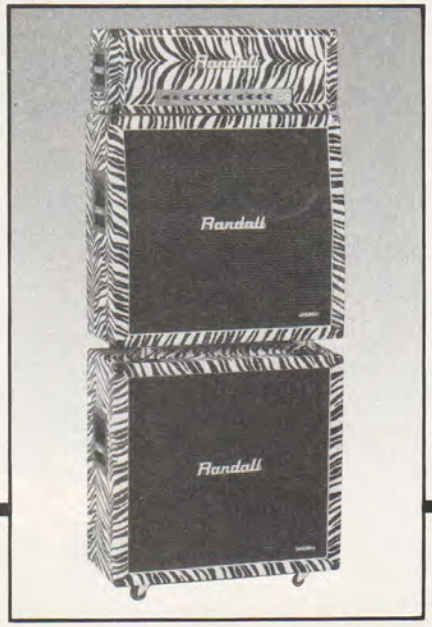

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—Chris Willison
Glenwood, Iowa

Just had to write and tell you how much I enjoyed and learned watching your **Trouble Shooting** video. Talk about wall-to-wall information! I had to watch it three times just to absorb it all! Nice work! In fact, this video should be required viewing for anybody who plays guitar. You definitely know your stuff.
Thanks!

—Dan Anderson
Carson City, Nevada

I've been reading and playing from your Vol. III book. I must say, you know how to put the information across so a student can understand. I know players and teachers that know how to play, but can't organize the techniques and information to get it across to someone who doesn't know. However, I think you do an excellent job. It's like picking the brain of a super-picker. What you do is like lifting the fog so I can see the road.

—George L. Borrego
Peyton, Colorado

I was able to help my friend with a short problem in his guitar cord right after I watched your **Trouble Shooting** video. How come all the guitar instructors I've had never taught me this stuff? Thanks for your course and for being different from all the rest that promise big and don't deliver.

—Mark Green
Oceanside, California

A few weeks ago I received Vol. II, and it is excellent! It is just what I was looking for. I would like to thank you for putting out such an honest package. You cannot imagine how much it is helping me out.

—Teddy Metzer
Toms River, New Jersey

"A new Video tape, TROUBLE SHOOTING, by Ande Flavelle, of the comprehensive Sound Connection guitar courses, acts kind of like your guitar guardian angel.

While the tape can't look over your shoulder, he tries to put down on tape almost everything you need to know about the selection, maintenance and repair of guitars (with added peripheral topics like amps) to give you a fighting chance. He covers both electric and acoustic guitars and explains just about everything starting from square one. Where he can, he interjects editorial comments about the drawbacks of commonly used techniques, describes the pitfalls, and then volunteers his workarounds. He generally takes a conservative approach to repairs and upgrades, trying to find a way to bypass any radical mods for a less severe solution or finding cheaper alternatives. He doesn't tiptoe around controversy and isn't afraid to make recommendations.

Trouble Shooting is truly a crash course in guitar and its maintenance, and neither talks down to nor assumes that the musician is already an expert. This well paced and produced video will supply the basics about guitar selection and offers some rock solid advice that few experts would disagree with."

GUITAR WORLD

I'm a guitar student at the Univ. of Arkansas. Vol. II gave me a complete understanding on some points of music theory that even my own teacher couldn't adequately explain. Each time I read it I get more out of it.
Thanks!

—Gary McCallister
Alexander, Arkansas

I would like to express my thanks to Mr. Ande Flavelle for the guitar lessons Vol. I, II & III. Your advertising is certainly not exaggerated; I learned more in two months than I did in one year.

—Gerald van Unen
Blaimont, Belgium

Thanks for all your hard work on Vol. III. By following your courses I am a musician instead of someone who can play a guitar. What comes from my heart is because of what you have put in my head. It is true, there is no substitute for knowledge.

—T.J. O'Rourke
Desert Hot Springs, California

Dude! Vol. IV was awesome! It's almost unbelievable how much info you packed into it. I always wondered what those weird chords were, how to play them and whether they'd be of any use to me. You can be sure I'll be using this course as a reference for years to come. I've never seen anything that comes even close to it!

—Nat Janoff
Boston, Massachusetts

The **Sound Connection** package is very well written, the music terminology is excellent, the advice on ear-training priceless. I loved the way everything is explained so you can easily understand it—no basic boring stuff. The book and tapes are the real meat for knowledge it takes to become a top notch rock musician. Worth its weight in gold.

—K. Ryan
Woburn, Massachusetts

Just want to compliment you on the course you offer. My son Erich ordered Vol. I and has progressed rapidly. He just turned 16 and never had a music lesson. I can't believe the results! Dollar for dollar your lesson exceeds anything else we have seen since he started. Again thank you; we wish you great success. Your integrity matched with quality and the "personal touch" should assure that.

—Barbara Malnke
Merritt Island, Florida

Thanks for all your feedback! I take all your suggestions seriously, and will respond to them in my NEW *Sound Connection* courses which you'll see advertised in 1990.
Thanks again to everyone who took the time to write.

Ande Flavelle

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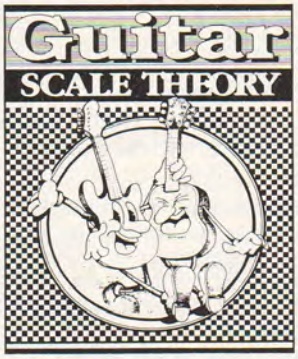

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PUBLISHING TAXI BOOK DESIGN

MUSIC APPRECIATION JOHN SYKES

Continued from Poster

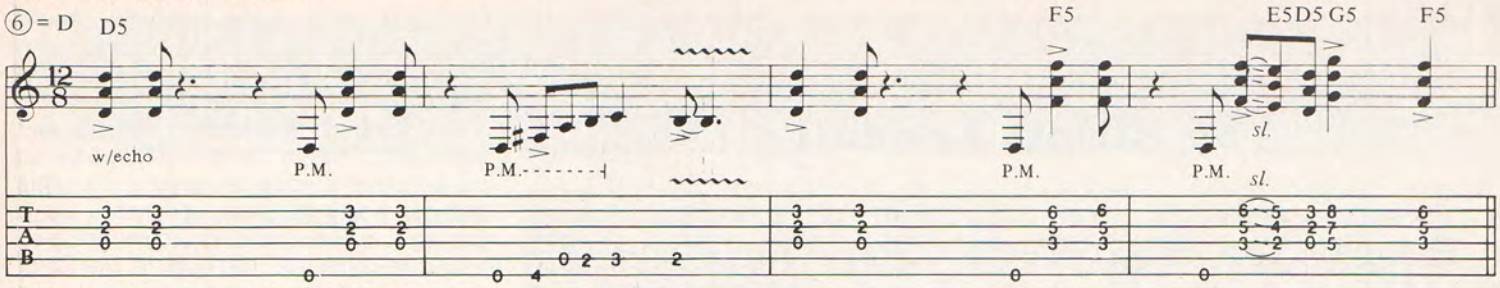
seamless execution. A sonic trademark, frequently heard in his solos ("Crying in the Rain"—Whitesnake and "Thunder and Lightning—Thin Lizzy), these are so smoothly played that they are often perceived as double-handed tap-ons, yet are performed in his patented two-string sequence style.
(See Example 2)

Decidedly British in style, substance and character, Sykes had developed his signature guitar voice during the 1970s. Like Jimi Hendrix or Yngwie J. Malmsteen, with their Fender Stratocasters, Eddie Van Halen with his homespun "5150" guitar, or Michael Schenker with his Flying V, Sykes has not had to look much further than his main instrument—a beloved mid-70's Les Paul Custom—for his sound: a fat, woody timbre with tremendous sustain and a piercing treble response in the high end. John has kept his Les Paul fairly stock, though Gibson high-output distortion Dirty Fingers pickups have been installed in the bridge position for years, to beef up the lead tone. The Les Paul is plugged into a special Mesa/Boogie head for the bulk of his backing rhythm-work. This one, Sykes feels, has such a unique and distinctive quality that he "preamps" it out in stereo into all other amps behind it (bypassing their front end to enter into the power amp sections of other Boogies for volume).

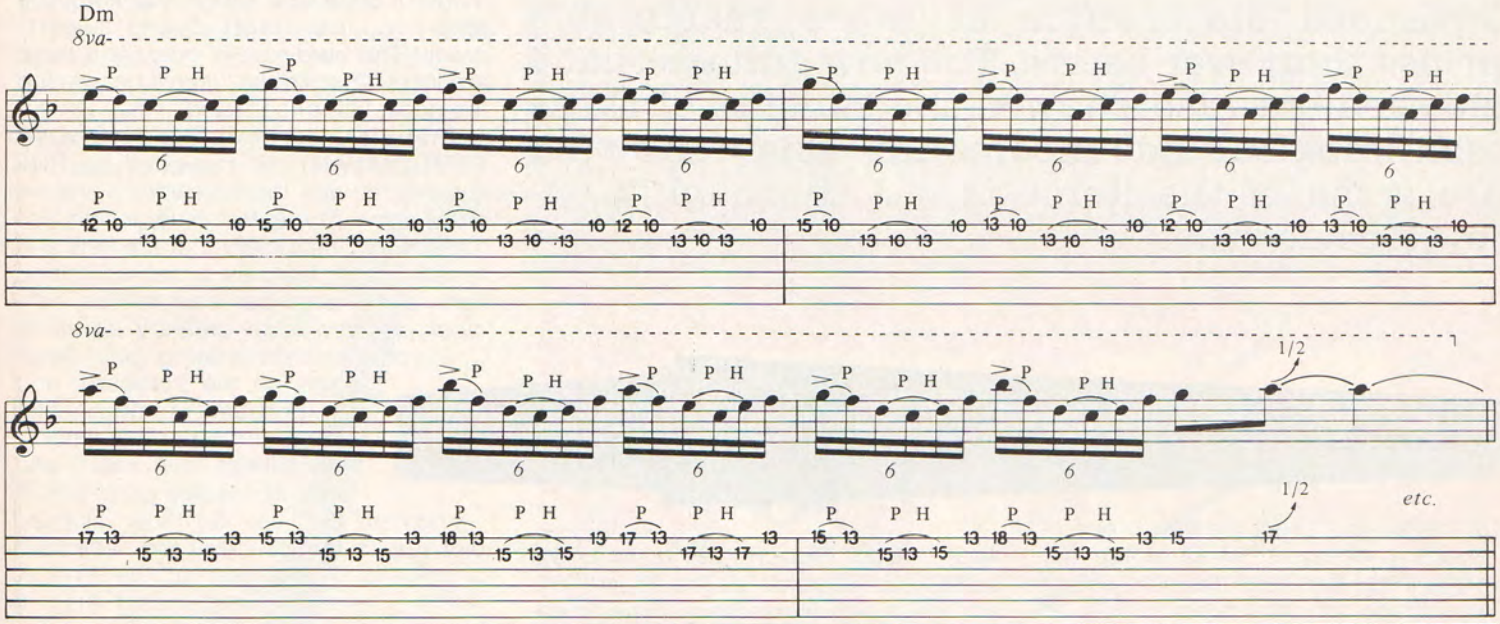
Most of the rhythm parts are fattened by actual physical doubling (double tracking) on *Blue Murder*. This is especially obvious in the massive rhythm guitar textures heard on both the *Whitesnake* and *Blue Murder* records. He augments his basic set-up with an occasional stock '62 Fender Stratocaster (intro and clean picking on "Out of Love"), a Charvel with a Floyd Rose tremolo unit (heard on "Out of Love," "Ptolemy" and "Black Hearted Woman") and an Ovation acoustic steel string ("Jelly Roll"). Marshalls are employed for John's lead sound. These are modified by Josè Arrendondo (who has worked with Eddie Van Halen, et al). His use of effects is sparse—occasionally adding wah or a bit of chorus or delay or a touch of compression in the studio.

During the interview I conducted with him for this Music Appreciation, John spoke to me enthusiastically about the incredible chemistry of working with Tony and Carmine. He emphasized the spontaneity and freedom—how songs would grow organically from their ad-lib jamming. Today, so many bands go out on stage and attempt to "play the record." What Sykes, Appice and Franklin have done is to record the playing.

Ex. 1 "Blue Murder" - Main riff



Ex. 2 "Riot" - Outro guitar solo (bars 13 - 16)



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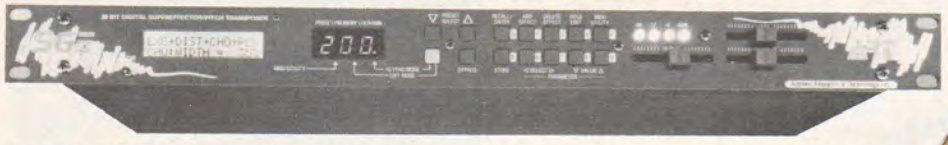
NAMM REPORT

by Elliott Randall

Hooray for High Tech toys. The June '89 NAMM show in Chicago displayed more new advanced electronics at more reasonable prices than ever before. The new guitars that I checked out also showed the benefits of these technological advancements. The following are some of the items that I thoroughly enjoyed reviewing.

Let me tell you about the new breed of effects processors. Most of the big name manufacturers are now selling single-space rackmount boxes with all sorts of chainable digital and analog effects. "Chainable" means that you can call on a large number of effects at the same time (eg: compressor, distortion, reverb, etc.). The two units that I looked at were the Korg A3, and ART's SGE.

The KORG A3 offers 41 different effects, including distortion (four types), reverbs (two rooms, two plates, two halls), compression, delays, gates, pans, rotary speaker (like a Hammond Leslie), parametric equalization, etc., etc. The way the unit is designed, you can choose any one of twenty effects chains, with each chain using as many as six of the above-mentioned effects. Individual parameters within these effects are also adjustable, and when you find a combination that you've altered and would like to keep, you can store that in any one of the 100 memory slots, or on a RAM card (sold separately). Digital noise reduction keeps the unit quiet when it's supposed to be. It is also MIDI-controllable. Its list price is $995.



The ART SGE is also a very good unit. Listing for considerably less ($699), there are certain trade-offs, but when you're on a budget. . .well, you know what I mean. This unit has many of the same kinds of effects as the A3, with the addition of pitch transposition, dynamic envelope filter, and more. It too is MIDI-controllable, and is capable of chaining as many as nine of its effects together. As for memory, it comes with 100 presets, and another 100 memory slots are available on board for you to store your own.

Since I've been used to using footpedal effects for many years, I have my "favorite" settings. I either go straight for them, or start from scratch with knob-twisting to achieve the desired sounds. This new breed of unit, with its multitude of memory settings, allows me to dial up all kinds of settings from the respective factories. These are sounds that I would not ordinarily have on hand, and many of them are quite exciting in their own right. So, all in all, these new boxes are sound repertoire expanders, an important factor in much of today's music. Incidentally, both of these units have very well-written instruction manuals, all too uncommon in this day and age. While the units may seem complex at first, you'll find them very easy to learn and manipulate quickly.

On to the stringed instruments: The TAKAMINE LTD '89 is slim and trim and looks really beautiful. Aside from its sexy looks, what grabbed me most about this instrument was its amplified sound. Takamine has developed a new acoustic "palathetic" pickup, and with bass, treble, and really powerful parametric sweep equalization, this baby's ready to perk your ears up—onstage, in the studio, or anywhere else you can think of. The top is made of spruce, and the sides and back are made of durable sonatex. You know the stuff—you can drop it and it won't break! The hardware is gold, and there are lovely "snowflake" inlays decorating the neck. List price: $995.

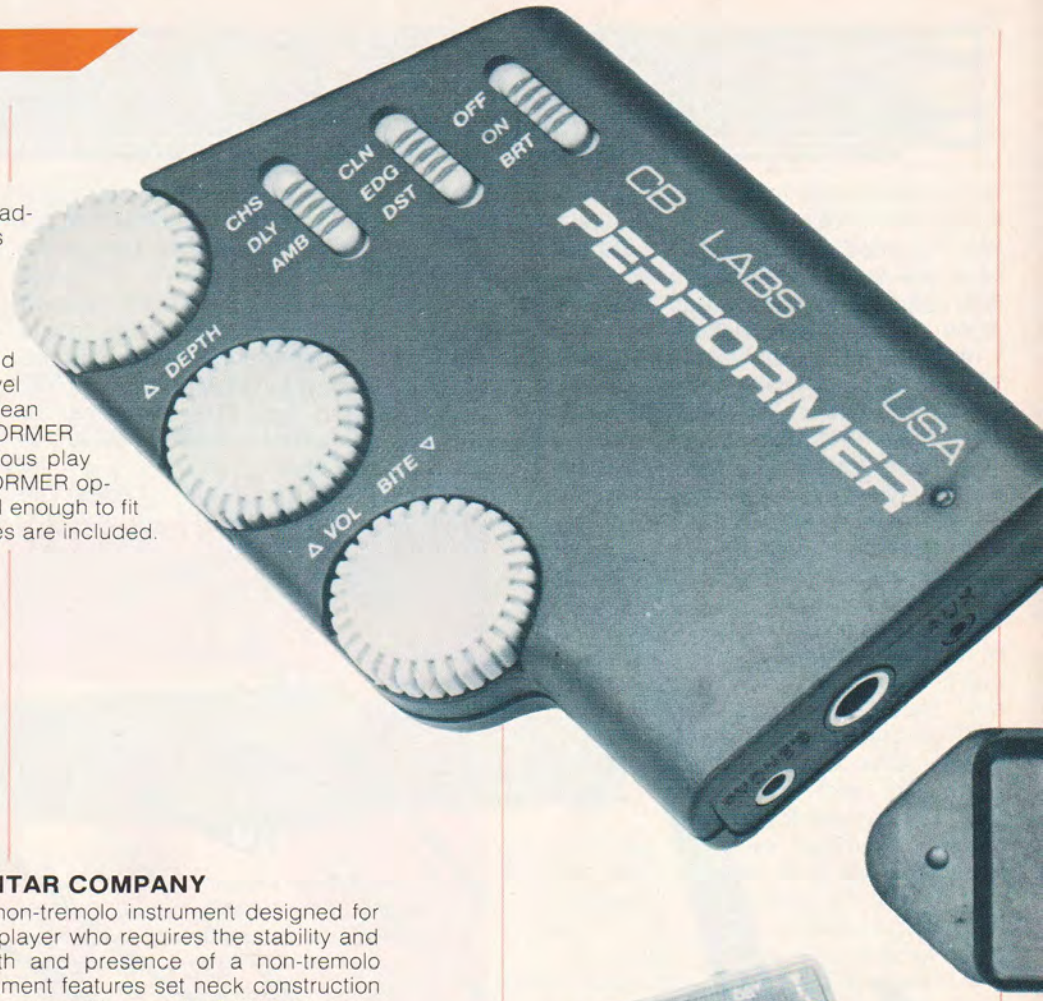
The KRAMER AMERICAN SHOWSTER "SAVANT II," designed by Rick Excellente, was the noteworthy electric of the show. There are some design features of this instrument that are new and refreshing. It features a self-contained lightweight metal bar load, whose principal purpose is to balance all string volumes, eliminating any dead spots on the fretboard, and to increase sustain. The shape of the body is sleeker and thinner than most, and looks absolutely gorgeous. It comes with two Seymour Duncan pickups—a single coil at the neck, and a powerful humbucker at the bridge. And they're really fine-sounding. Also on board is the "original" Floyd Rose tremolo assembly, a uniquely placed "back

jack"—the guitar jack is located on the back of the body, allowing the player easy access (you'll love it!). Standard also are a 22 fret Kramer maple neck, and rosewood fingerboard. Congratulations, Rick, on a job well done.

Now I'd like to tell you about a really useful item for your home studio from RANE. It's their SM82 STEREO LINE LEVEL MIXER. Let's face it, no matter how many faders and returns we have, we always need more, right? Well, this single space rackmount mixer will handle 16 channels of inputs (or eight stereo pairs). You can easily use it for mixing keyboards, effects returns, drum machines, whatever you want. It's beautifully engineered and crafted, and best of all, completely transparent, tonally. With rotary and slide controls, and the ability to work in tandem with another SM82 (giving you a total of 32 tracks), this unit is incredibly versatile and will be a welcome addition to anyone's workspace. It's very reasonably priced at $599.

A couple of little things caught my eye, too. The AFTERBURNER AB-10 by D&J electronics of Weaton, IL, is a guitar amplifier that practically fits into the palm of your hand. This is the best of the baby amps that I've seen yet. It's got a full 5 Watts RMS, and when plugged into a speaker bottom creates some really nice guitar sounds, feedback and all. It's powered by a 9V battery (or AC adapter), and has strap buttons for those who would be traveling buskers. A very nice gift idea.

Finally, there's QUICK LIX, an adjustable hand weight designed for practicing with. I've always subscribed to the baseball batter's approach to warming up—swing two or three bats first, so that when you get to the plate with less weight, the bat just flies through the air. Well, with this method, you're practicing your picking with a fair amount more weight/gravity, so that when you take it off, your hand feels lighter, giving you "more control and confidence." From the R.P. HOLMES CO. of Port Orange, FL.



CB LABS

CB Labs introduces the PERFORMER headphone amplifier. The PERFORMER features Distortion, Edge and Clean settings, continuously variable volume, and an exclusive "BITE" control for tone compensation. The PERFORMER also offers continuously variable Chorus, Delay and Ambience, and is equipped with a line level input and a low level output. Since the Clean sound is not overly compressed, the PERFORMER is ideal for pre-amp applications, and various play along and recording situations. The PERFORMER operates on a 9v Alkaline battery, and is small enough to fit in your pocket, guitar case etc. Headphones are included.
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CHARVEL GUITAR COMPANY

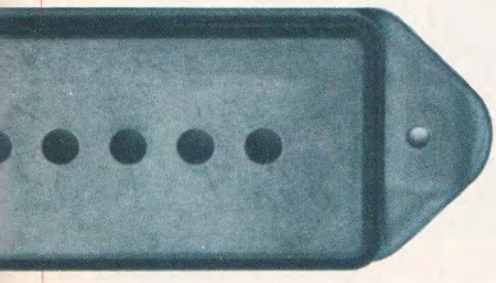
The 750ST is a non-tremolo instrument designed for the professional player who requires the stability and increased warmth and presence of a non-tremolo guitar. The instrument features set neck construction for its different sound qualities, and a 24 ¾ inch scale length for light string tension. The body is constructed from pattern maker's grade mahogany with a full three-quarter inch book matched flamed maple top. The 750ST includes two improved output vintage sound pickups and a 5-way switch. This allows various pickup coil combinations to be selected for a greater variety of sound possibilities. Finish options for the 750ST include Cherry Sunburst, Transparent Amber, Transparent Red, and Transparent Purple.
CHARVEL GUITAR COMPANY
1316 E. LANCASTER AVENUE
FORT WORTH, TX 76102

MIDCO INTERNATIONAL

Midco International has introduced the DSX multi-distortion pedal. The DSX produces effects simultaneously and in various combinations. It produces distortion, delay, chorus and flange simultaneously. The DSX also has six preset modes using combinations of effects. The built-in headphone amp allows the DSX to be used for private practice.
MIDCO INTERNATIONAL
PO BOX 748
908 W. FAYETTE AVENUE
EFFINGHAM, IL 62401

MARTIN GUITAR COMPANY

Martin Guitar Company introduces two new Martin Shenandoah acoustic-electric guitars. Both the birdseye maple SE60-32 and the rosewood SE28-32 are equipped with the Thinline 332 acoustic pickup and active E.Q. This combination gives players the option of absolutely true acoustic reproduction or the ability to sharpen or color tones as required. For added acoustic response, both instruments are constructed with solid sitka spruce tops and hand-scalloped braces. In addition to the standard clear Martin hand-sprayed lacquer finish, the SE60-32 is available with a burgundy stain or spectacular dark maple sunburst. Covered by a limited lifetime warranty, these newest Martin Shenandoahs are offered at your nearest local authorized Martin dealer.
THE MARTIN GUITAR COMPANY
NAZARETH, PA 18064



ALLPARTS

Allparts now has the popular "Soapbar" pickups. These single coil pickups have an average output of 5200 ohms and come with a black plastic cover. The pickup easily retro-fits all guitars that had this style originally. The covers are available separately also.
ALLPARTS
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SHURE BROTHERS INCORPORATED

Shure Brothers announced the introduction of its L Series wireless Microphone Systems. The new line is designed to provide professional features and outstanding reliability at a moderate price. L Series products are being offered in four complete systems developed to suit varying user needs. For guitars and instruments, System LS13 (with an L3 Non-Diversity Receiver) and System LS14 (with an L4 MARCAD Diversity Receiver) both include the L1 Body-Pack Transmitter and the WA300 Instrument Adapter Cable. The LS13/839 and LS14/839 Wireless Lavalier Systems consist of the L1 Body Pack Transmitter, the L3 or L4 Receiver, and the 839W Omnidirectional Lavalier Microphone.Components are also available separately.
SHURE BROTHERS INCORPORATED
CUSTOMER SERVICES DEPARTMENT
222 HARTREY AVE.
EVANSTON, IL 60202-3696

IN STEP
Stevie Ray Vaughan ■ Epic

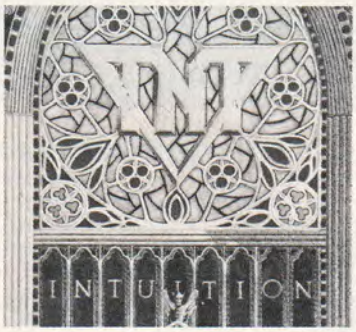
PERFORMANCE: A total band effort; HOT SPOTS: "Tightrope," "Leave My Girl Alone," "Wall of Denial" and "Love Me Darlin'." BOTTOM LINE: Welcome back Trouble.

After nearly a four year absence from the recording studio, blues guitarist Stevie Ray Vaughan has returned with *In Step*, an album of typically incendiary guitar work, pushed into cardiac arrest by Vaughan's Double Trouble band, which has come into its fire-breathing own at last. Vaughan's albums always have been noteworthy, but it's been the guitarist's wild, total-abandon blues technique that's been the key. Now, with keysman Reese Wynans fully integrated into Double Trouble's roadhouse sound, Vaughan's playing has become the added pleasure on a blistering album of rock and soul originals and howling blues standards. This is the fifth Vaughan session, and its blend of reverberating soul like "Tightrope," heart-stopping blues and rock and jazzy cool like "Wall of Denial," send the guitarist off into his fat, rubbery ecstasy of solos that burn as hot as ever. A high point on *In Step* is a rhythmic low point, a slow, steaming version of Buddy Guy's "Leave My Girl Alone," a chilling Vaughan feature that's notably short and characteristically steamy sweet. Guitar exhaustion notwithstanding, *In Step*'s total effect owes as much to Double Trouble's burning desire, as it does to the modern Texas main man of the blues, Stevie Ray Vaughan.

MR. BIG
Mr. Big ■ Atlantic

PERFORMANCE: Excitable; HOT SPOTS: "Merciless," "Big Love" and "How Can You Do What You Do;" BOTTOM LINE: Bopping band rock from four noted individuals.

Supergroups often consist of name players who have already hit the big time. Mr. Big, on the other hand, brings together four musicians who have drawn individual attention, but are looking to each other's support and enthusiasm to push them over the top. Bassist Billy Sheehan was last heard backing David Lee Roth, while guitarist Paul Gilbert wowed the L.A. crowd with Racer X. Drummer Pat Torpey is an experienced sideman, while vocalist Eric Martin's efforts as a leader have fallen short commercially. So, what gives with *Mr. Big*? Well, taut, tumbling rock fun, combining Martin's soulful, husky singing with Sheehan's monstrous bass and Gilbert's squirming modern guitar. The band has a ways to go before it develops a distinctive sound, but blasts like "Merciless" and "Addicted to That Rush" jump up and impress because the band works together. Gilbert and Sheehan are particularly adept at locking into each other's thinking, with Gilbert's active rhythm work riding the shoulders of Sheehan's burly bass. While some of the album is derivative and generic, Gilbert isn't, regularly stunning with a matured melodic sense and an expanded array of comping skills. He's learned to control his playing and concentrate its effect, and that's big.



INTUITION
TNT ■ Mercury

PERFORMANCE: Cheerful and charging; HOT SPOTS: "Caught Between the Tigers," "Tonight I'm Falling" and "Forever Shine On;" BOTTOM LINE: Tight, neat, nasty.

Two years ago, the Norwegian band TNT rode in on the cresting wave of Scandanavian metal, with the lively *Tell No Tales*. While that Nordic flood seems to have ebbed, TNT has refused to go out with the tide, surviving a personnel change, to resurface with the bright, ballsy *Intuition*. Guitarist Ronnie LeTekro is ever at the ready with his pointillist modern soloing, combining strong linear melodic drive with appropriate flashbulb theatrics. What makes the album, though, is LeTekro and singer Tony Harnell's vastly improved songwriting, giving those guitar solos the dramatic setting and musical support they deserve. Harnell's singing has made improvements as well, losing some of its screech, and finding gold in rich harmonies that hook you into TNT's songs even further. The band rides on LeTekro's chunky rhythm work, the strutting riff intros and structures that make songs like "Forever Shine On" and "Caught Between the Tigers" great pop-metal blasts. Still, TNT spends a bit too much time on babbling dramatics and an arena-candy ballad Karen Carpenter would have loved. Those are minor glitches on an album that shouts (in harmony) that the time has come for the Norwegian-American hybrid.

BELIEVE IT!
Joanna Connor ■ Blind Pig

PERFORMANCE: Loose and uncomplicated; HOT SPOTS: "Doctor Feelgood," "Everybody I Know" and "He's Mine;" BOTTOM LINE: A blues surprise who really brings it.

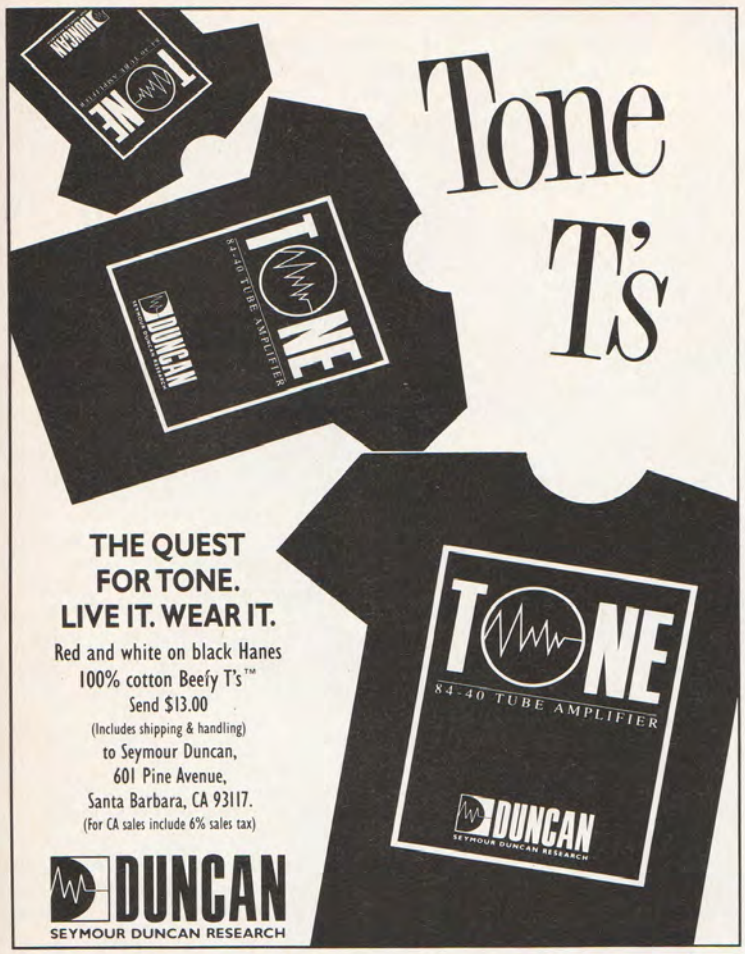
Even in the same songs, progressions and twists and turns, the blues is always full of surprises. *Believe It!* is the latest blues to surprise, not because its guitarist is female, but because it's a session of swinging blues that's so loose, friendly and uncomplicated that you can't help but get into it. Connor won't startle with her chops or fingering—she doesn't have to and doesn't try. She is satisfied to do what she does awfully well, and that's bring heat with a straightahead, hard-edged guitar style, and belt out vocals with throaty passion. Together, her voice and guitar hint at what Bonnie Raitt might have sounded like if she'd taken the blues straight-and-narrow. Connor covers an assortment of blues grounded in an urban Chicago style, from the slow, painful crawl of the eternal "Doctor Feelgood," to funky soul kicking on "Pack It Up." She's loose-limbed and ready to lay into any groove her hip-huggin' band puts down, topping a biting version of Robert Cray's "Playing in the Dirt," with a long fast-talking ramble, and heaping on enough slide to burn a hole in "He's Mine." Plain and simple, *Believe It!* means good blues guitar. (Blind Pig Records, P.O. Box 2344, San Francisco, CA 94126).

O.F.R.
Nitro ■ Rampage

PERFORMANCE: Actually outrageous; HOT SPOTS: "Long Way from Home," "Nasty Reputation" and "Double Trouble;" BOTTOM LINE: Metal taken to natural extremes.

As *Newsweek* reported recently, metal is so hot that bands are resorting to any conceivable gimmick to get heard. With Nitro, the gimmicks are "real," extensions of guitar and vocals to their natural limits that make O.F.R. one extreme trip. Vocalist Jim Gillette boasts a six-octave range and whistling scream, while guitarist Michael Angelo has added a new twist to his hyper-speed playing, by adding a seventh high A string. Together, on mightily disjointed but banging compositions, they combine to create hilariously powerful metal. Angelo is a true speed

Tone T's



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maniac, taking off on blinding runs of 256th notes that climb forever. It's a 78 rpm gimmick that could be grating if Angelo didn't match those snakes of sound with tastier turns on "Long Way from Home" and "Nasty Reputation," that show he's a player, too. Meanwhile, Gillette launches himself on goosey, almost atonal rambles, as he leaps from croaking lows to shattering highs, but it's his layered wall-of-voices backdrops that move his acrobatics beyond gimmickry. The ragged songs, guitar playing and vocal gymnastics come together to push Nitro's music beyond its novelty, making the band almost as O.F.R. as they think they are.

HARDER THAN YOU
24-7 Spyz ■ Relativity

PERFORMANCE: Funkily thrashed; HOT SPOTS: "Social Plague" and "Spill My Guts;" BOTTOM LINE: Streetwise guitar hardcore crossover.

New York's Living Colour opened the door for a new breed of black rock bands, and while that band's noise metal has made a splash on the radio and in the suburbs, 24-7 Spyz is trying to connect with rockers still hanging on the streets of its native Bronx. *Harder Than You* is a cranked, compelling album of music, mixing many styles that are always bathed in a hardcore guitar buzz. It's wildly fragmented stuff that jerks from reggae to rap to turned-up funk metal within and between songs. P. Fluid is the band's thoughtman, whose streetwise, socially-aware lyrics are delivered in a rap-sing that nips and tucks with his changing melodies. Jimi Hazel mans the guitar, always dialed to the max mode and forever ranking alongside Fluid, whether a speed riff into the middle of "Grandma Dynamite," jumping with bassist Rick Skatore on the stanking instrumental "Jimi's Jam," or crawling through a perverted blues on "New Drug." Together the Spyz create an energetic, ear-on-the-pulse synthesis of contemporary music styles and mindsets that's relevant, abrasive, thrashing fun. Hazel's billowing, saw-toothed, agony guitar provides a musical spark that could jump-start a funk-metal craze yet.

FOUR WINDS
Tangier ■ Atoc

PERFORMANCE: Muscular and grizzled; HOT SPOTS: "Mississippi" and "Fever for Gold;" BOTTOM LINE: Retro, no-frills blues-rock gnashing.

This is the start of the 1990s, right? That's sometimes hard to believe, when so many geriatric bands are re-forming and so many new bands are reaching back for inspiration. The resurgence of the muscular, big-beat-and-blues sound of Free and Foreigner has another new proponent in the Philadelphia-based band Tangier, overseen by former

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Stones and Zeppelin producer Andy Johns. The band's five kicksters have affected a curious Old West motif in their appearance and lyrics, but their sound comes straight from the gut, with a rowdy muscularity reminiscent of the Georgia Satellites. Guitarist Doug Gordon has written ten gnashing blues-rock songs that boast mammoth bass-drum bottoms and a surge of double guitar. These no-frills stomps are captained by singer Bill Mattson, whose gruff Paul Rodgers/Lou Gramm strain is both uncanny and stridently effective. Gordon and second guitarist Gari Saint take a classic hard-rock approach, playing against each other's grinding riffing and combining bluesy, sweating leads and gritty Southern slide to freshen the band's time-tested tack.

GRETCHEN GOES TO NEBRASKA
King's X ■ Atlantic/Megaforce

PERFORMANCE: Mega and total; HOT SPOTS: "Over My Head," "Fall on Me" and "I'll Never Be the Same;" BOTTOM LINE: A power trio rock of ages.

Do not calmly put King's X on your stereo, because you're liable to get power blasted through the floorboards by this big-thinking guitar trio's sprawling concept rock. Believe it or not, these transplanted Missouri collegians have grafted a variation on rock 'n' roll storytelling out of parts of Pink Floyd, Queensryche, Sly Stone, Free, Hendrix and even John Lennon. On *Gretchen Goes to Nebraska*, literally another story entirely, Doug Pinnick, Ty Tabor and Jerry Gaskill have poured a rather dreamy lyrical focus into righteous, brawny guitar-based big-picture rock, that overwhelms as much with its far-reaching instrumental development as it does with its flat-out sizzle. The liner notes are as oblique as the album, but one thing's for sure, Ty Tabor handles a man-sized guitar role in the band's stereophonic mindgame. He always gets it, whether riding riffs with subtly varied rhythm turns on a cut like "Pleiades" or uncorking a tortuous Hendrixian blues scramble on the smoking hard soul of "Over My Head."

CAT HOUSE
Ilkka Rantamaki ■ IIPPO/Relativity

PERFORMANCE: Cinematically spatial; HOT SPOTS: "House on the Hill," "Cruel Beauty of Disappearing" and "Show Must Go Home;" BOTTOM LINE: A wordly Finnish fusion.

Ilkka Rantamaki is unique among recent electric rock guitar instrumentalists, not just because he's Finnish, but because he's taken such a colorful approach to what has rapidly become a redundant musical style. In

pictures, Rantamaki looks the part of a Fender metallurgist, but on record he's closer to the strong tradition of European experimental jazz artists. *Cat House* is a very cinematic album, with each of Rantamaki's compositions wrapped in a cloak of interference and reference that hints at both the isolation and hope of life behind the iron curtain. His guitar playing leaps a broad chasm between spraying rock runs with a festering feedback tone, and crashing, spacy, free playing that lends an airiness and mystery to evolving melodies like "Cruel Beauty of Disappearing." No doubt Rantamaki can do the rock thing, as he proves on the goofy nastiness of the title cut. But more intriguing is the orchestral range of his playing and the way he plays through a shroud of sounds with particular dynamic and tonal finesse. *Cat House*'s packaging would make you think it's another rock instrumental party, but instead it's a far-reaching and challenging album of world-perspective fusion, from a clever, noteworthy guitarist.

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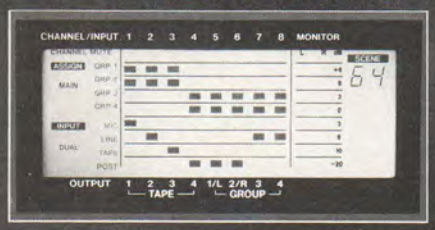

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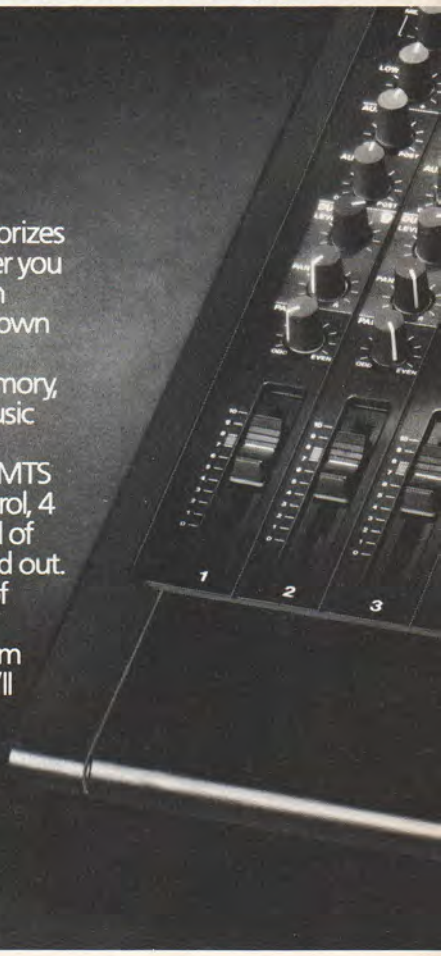

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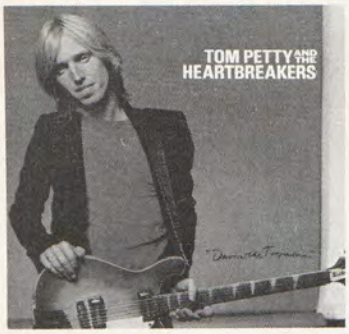

DAMN THE TORPEDOES
Tom Petty and the Heartbreakers ■ Backstreet/MCA

For Tom Petty, 1979 really was both the best and worst of times. Painful legal battles were keeping him from the studio, just as his rock career seemed about to explode. When the lawyers finished their wrangling, Petty happily found himself back with his Heartbreakers and ready to blow away his problems with his persuasive brand of mainstream rock. Reflecting his feelings in the title of *Damn the Torpedoes*, Petty and the band enlisted producer Jimmy Iovine and, elixir Jack Daniels, to help create what has become the Heartbreakers' most enduring album to date.

Petty has steadfastly earned his place as a Rolling Stone cover boy with uncompromising, jangling rock that's been placed in a spectrum that ranges from the Byrds (an admitted Petty influence) to Springsteen to Bob Seger. What makes an album like *Damn the Torpedoes* so interesting from a guitar point of view, is the way the Heartbreakers disguise guitar-band traditions within their sound. Petty and Mike Campbell are sturdy rock guitarists, out front in the band, slashing away at Fenders and Rickenbackers. But their playing is so unassuming and so true to the intentions of Petty's songs and emotion that you don't often notice them. It's true that Benmont Trench's keyboards take the lead role in memorable cracklers like "Refugee," but Campbell is always lurking in the album's corners, agitating the mix and chewing on the changes without drawing attention to himself. His playing offers a lesson in style and support and has earned him raves as a sideman. On *Torpedoes*, he energizes a song like "Shadow of Doubt" with a brief flurry, and growls and fusses on slide in sympathy with Petty on "What Are You Doin' in My Life?" You don't hear any high-flying neck-stepping on *Damn the Torpedoes*, but the songs come together in a traditional American guitar style that any practicing musician can admire.

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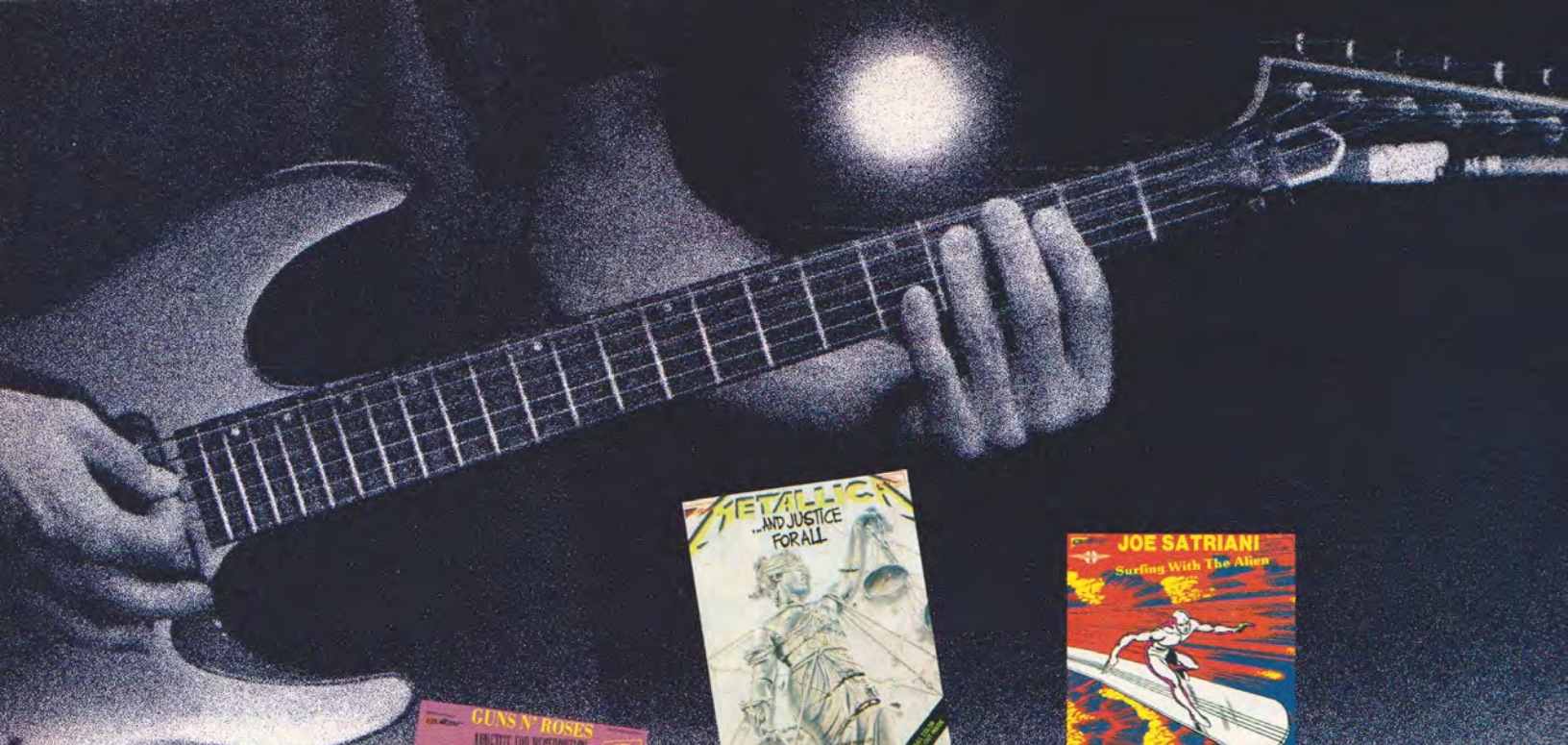

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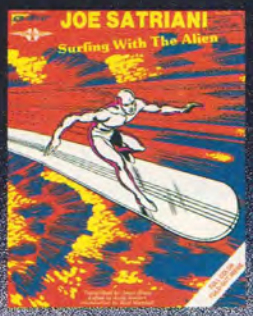

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Somebody please help! I want to start a metal band but I can't find another guitarist, bassist, or drummer anywhere. I'm a 19-year-old guitarist and I want to play so bad that it hurts. My influences are: Metallica, Anthrax, Guns N' Roses, Exodus, and many others. I would prefer someone in my living area. So if there's anyone in my neck of the woods who reads this magazine—and I know you're out there—please get in touch quickly.

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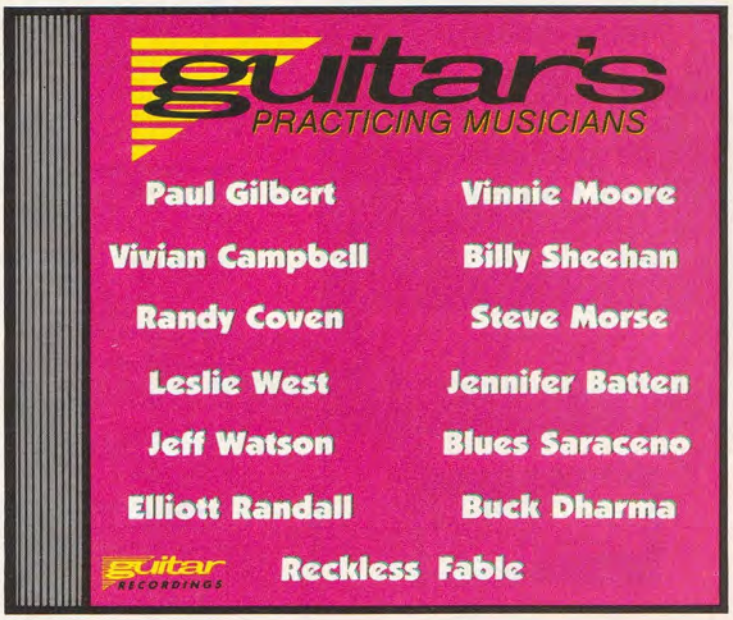

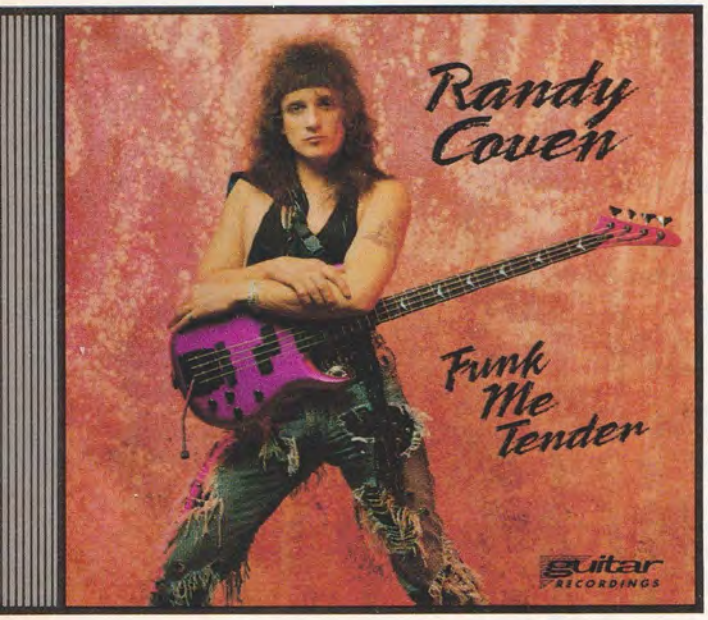

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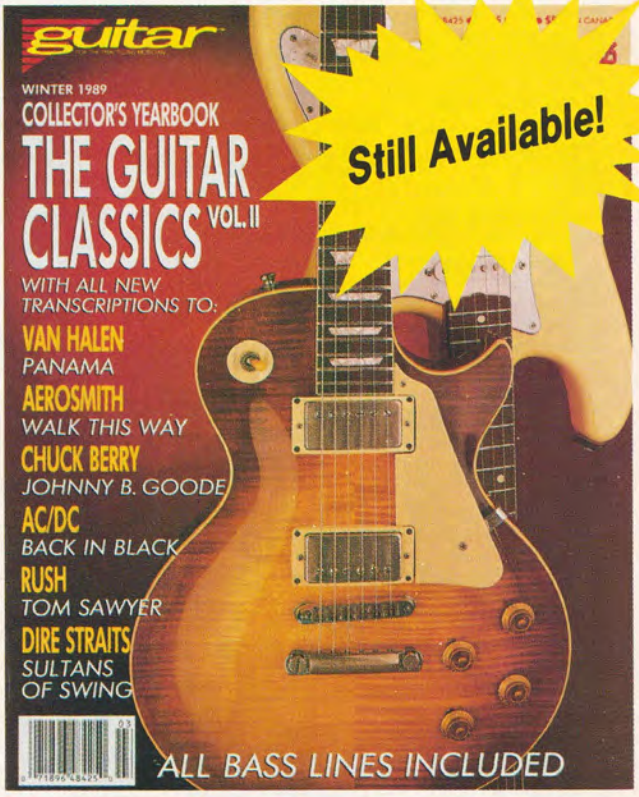

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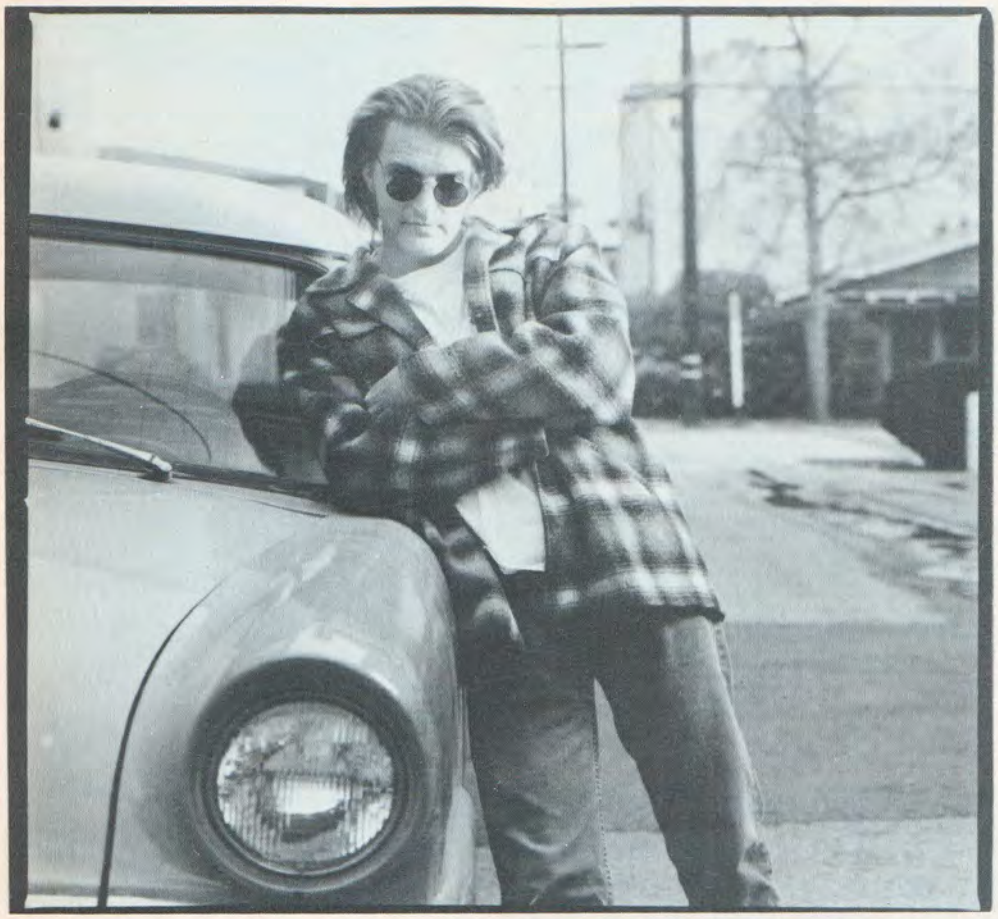


Like the blues, folk music always seems to be on the verge of a comeback, mainly because it never really goes away. It's a constant underground, underdog, underworld kind of thing. You hear it on the street at night. You follow the sound down winding alleyways, to after hours clubs on the wrong side of Kings Highway, where grizzled hipsters with acoustic guitars sing naked songs of loud desperation and quiet hope. At folk festivals in the Yukon and the Ukraine, and all points in between, you hear people in Frye boots, shades and cowboy hats carrying on the tradition of protest music, story-songs, sing-alongs; blues-based, roots-laden, outcast music that mothers and fathers on their Martins have passed down to their sons and daughters for their Takamines.

PETER CASE • FOLK RAP '89

BY BRUCE POLLOCK

This year, at the hallowed Newport Folk Festival, itself having made a comeback last year, after years on the blacklist, Ry Cooder, in his first U.S. solo appearance in fifteen years, invoked the name of Sleepy John Estes and drew significantly more than a polite smattering of applause from the assembled multitudes on beach blankets. The mythic Laura Nyro emerged from home and hearth in broad daylight possibly for the first time in history, to barrelhouse through her recent catalogue. In the restaurant at my hotel on Sunday morning, I encountered Pete Seeger, grandaddy of us all, clad nearly head to toe in guitars. Perhaps Pete would later show up for his gig at the festival as I did the previous day, by boat. Twenty-something years ago I came to Newport by bus, and slept at night on Second Beach. And although, despite appearances by luminaries like Odetta, Emmylou Harris, and John Hiatt, I cannot exactly envision this year's Newport crowd, many of whom witnessed the festival from their boats, storming out tomorrow to raze the Pentagon, Dylan lyrics ringing in their ears, everywhere, the circle continues to complete itself, as the sons of the fathers we've become produce offspring that would do their fathers proud.

In the last few months alone, I've come across some outstanding stuff. The Fast Folk Sixth Anniversary album features great folksongs by David Massengill, Christine Lavin, Suzanne Vega, the Roches, Frank Christian, and Hugh Blumenfeld. Fred Small (I Will Stand Fast) and Nanci Griffith (Storms) represent the troubadour tradition at its highest form. Windham Hill's Legacy offers a sampler of exciting new works within the folk sensibility. Pierce Pettis' title tune, "I Will Not Walk in My Father's Shoes," by Cliff Eberhart, "I Saw a Stranger with Your Hair," by John Gorka, and Uncle Bonsai's "Boys and Girls," among others, evoke shades of Greenwich Village in the '60s, when last the folksong form was so literate, passionate and varied. At the same time, we come upon the weathered visage of an old friend from that era and that place, Eric Andersen, staring grimly out from the covers of his brand new Ghosts upon the Road, a moody collection of laments that trouble the soul as much as they stir the memory.

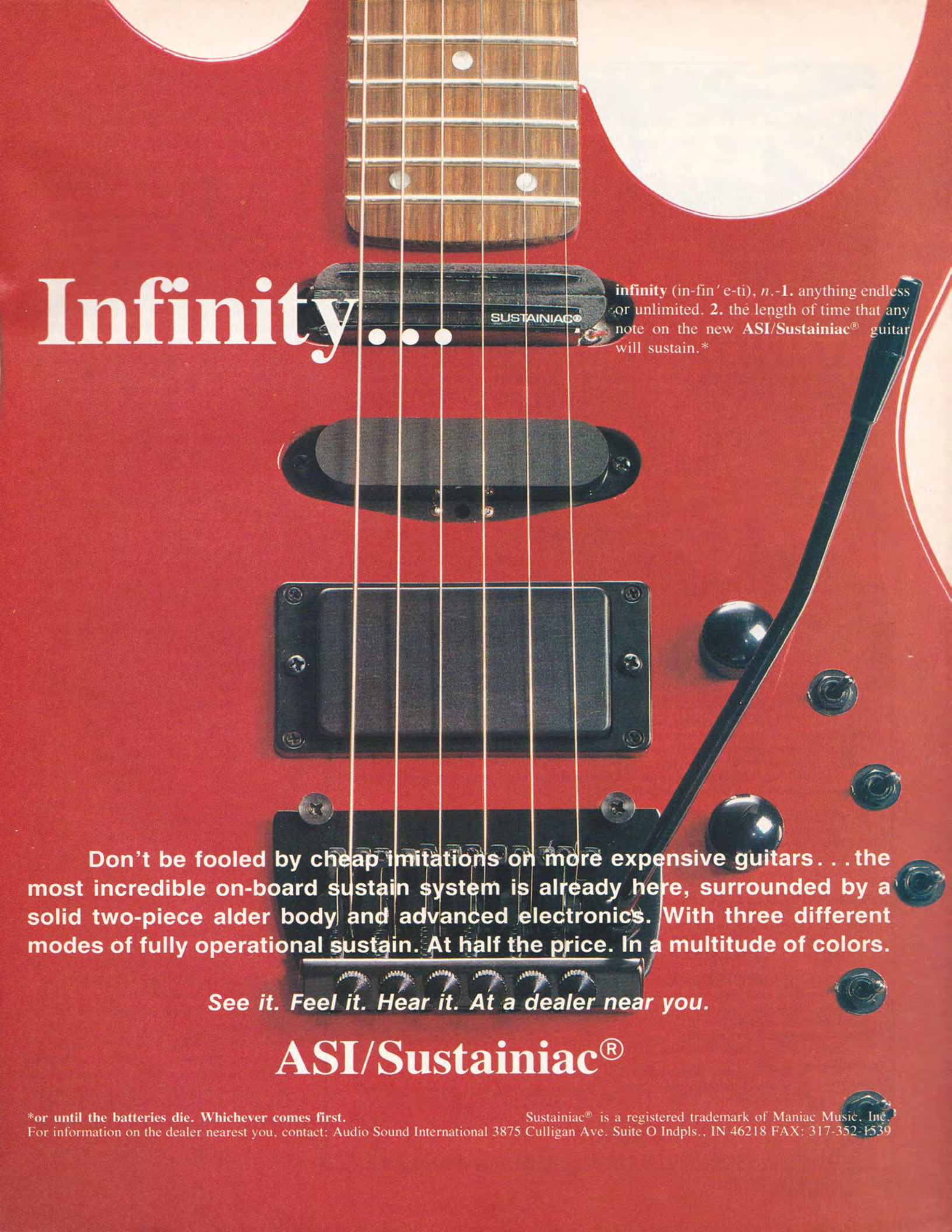
That folk music is alive and well and as comfortably off-center as ever, is virtually summed up in the title of Peter Case's extravagant *The Man with the Blue Postmodern Fragmented Neo-Traditionalist Guitar*. Feisty, fulsome, foot-stomping folk/rock/blues, it is, like Case himself, at home with tradition, while firmly breaking new acoustic and electric ground, ably abetted by cohorts like Ry Cooder, David Hidalgo, David Lindley, Mitchell Froom and T-Bone Burnett. "The thing is, man," Case says, "the music being included in these festivals covers a really wide range. It basically includes all kinds of

music that's not generally heard on mainstream radio, everything from what's commonly associated with traditional folk, like English-Celtic folk, American mountain music, and contemporary folk, but it includes electric blues bands. It includes African bands. You see Gospel groups; you see lots of songwriters working a lot of different areas. I have been at some of these things and they were all great. They get a sort of more eclectic audience. They're great listening audiences, so that makes the festivals really fun to play. Winnipeg has the greatest sound I've ever heard anywhere. We had 50,000 people there over the weekend."

A former itinerant street-singer, rock 'n' roller, fingerpicker and Plimsoul, Case, who emigrated from Buffalo to San Francisco on the seat of his acoustic guitar, is a walking folk festival of a guy himself, eccentric, eclectic, wearing a big cowboy hat, with a propensity to ramble on like Ramblin' Jack.

"My band broke up about five years ago, so it's kind of old news," he says, "but I made a conscious decision back then to really work on my songwriting. I started writing songs when I was ten, actually writing them and remembering them. I guess the thing that really turned me on to acoustic music was the blues. I heard Mississippi John Hurt and Skip James when I was about 15, and when I was 16, I found out about Ramblin' Jack and Woody Guthrie and Leadbelly, and I got into all that stuff. I heard Lightnin' Hopkins play up in Boston once when I was 16. That really turned me on big time. I'd get big picks and get an acoustic guitar and try to learn how to fingerpick. Mississippi John had this wise thing, too, really sad, but it had a vitality to it, a wisdom to it. It was like a whole other world of wisdom and soul, and just this incredible experience. I guess I just needed that, maybe because I wasn't getting anything like that from the older people that were directly around me at the time. It wasn't just a musical thing; it was like a whole new world.

"I left Buffalo when I was 18, and went up to San Francisco. That's when stuff really started to move for me. People were playing on the street out there and I would just set up my guitar and play. I had this Japanese guitar at the time. I never thought anything about having a career in music. I just thought about how to play guitar. I was playing Reverend Gary Davis stuff, different blues stuff on the street. I just wandered around and lived on the street. It was a weird time, too. I was living in a bread truck in a junkyard over San Francisco Bay. It was a beautiful little junkyard, right on the Bay. I had a little thing I bought in the thrift store for five bucks that played records, so I had a couple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of records. I was playing those records in the bread truck and hitchhiking into town. I got my first gig for like ten bucks and a free beer at a place called Gulliver's on the corner of Columbus and Grant, and I used to play the Coffee Gallery. You'd sign up and they'd buy you two or three pints of beer and you could pass the hat.

"By '75, I was playing the street for a few years and I had run into these guys who had started a band called the Nerves, and they asked me if I'd ever played bass and I had, back in Buffalo. So I thought, 'Yeah, maybe I'll play in this electric band.' We were doing r&b and Howlin' Wolf and that kind of stuff. We did a station wagon tour, put 28,000 miles on a '69 LTD Wagon, then we broke up. I got a job singing in a County-Western bar on Peck Boulevard in El Monte called the Place, with a blind guitar player named Doc Hochstetter, and we played five sets a night. That's how the Plimsouls started. The bass player and drummer became the Plimsouls with me. We started out playing in this bar out there, and the same time, the scene in L.A. was exploding. I got fired from the Country-Western bar one night. The rest of the band quit. We said, 'Maybe we'll get a gig in L.A.,' or something, and started playing there, and then we got signed to a label, we got dropped from the label, and we got signed on another label. We put out two independent records during this time, and those were two of our most successful records. One was on a label called Beat, and one was on Shaky City. About halfway into the Plimsouls, I said, 'I really feel like I have something I could say in songs' and I started on that. Then, after the band broke up at the very end of '83, I played my first acoustic gig at McCabe's in February of '84."

Playing-wise, Case said it was "A major wake-up call." "I had a really heavy hand when I was in the Plimsouls, and I had to lighten up my touch a lot after I went solo. I learned how to play a lot quieter. My electric guitar style is even like an acoustic bass kind of style because I've always had this thing where I sort of play chords and I also flat-pick on stage. I don't really fingerpick on stage. I do that for my own kicks. My style is the flat pick, but long ago my flat-picking style sort of evolved. It was sort of like a combination of picking out a line inside chords, kind of like a Carter family style or a Woody Guthrie kind of thing, but I started adding a lot to what I was doing, so there'd be different lines and different things happening inside the chords, sort of a bass and treble kind of accompaniment to a line. At times, I've found that gets too complicated so I learned to pare that down, too."

His sound is pared down, as well.

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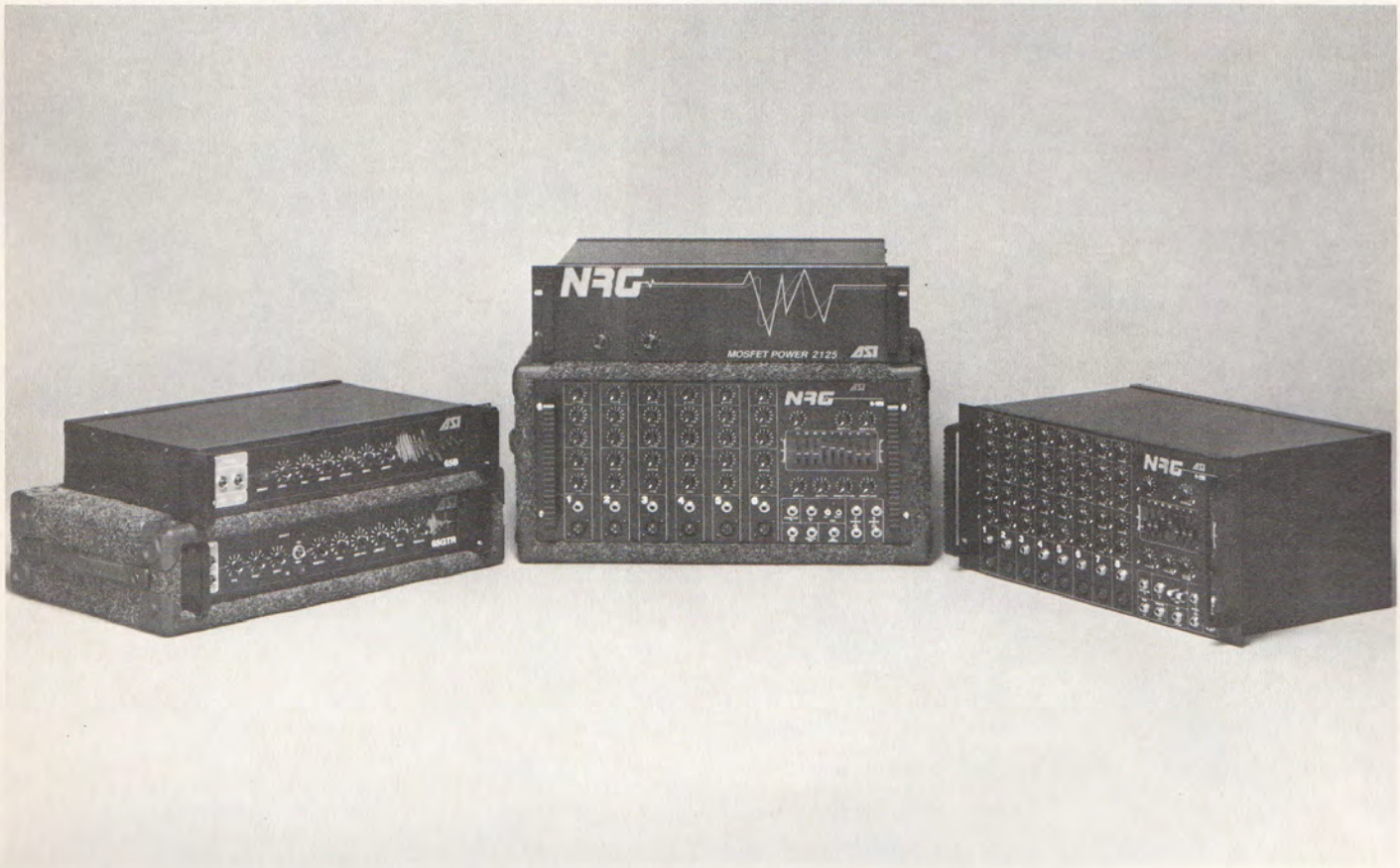

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PETER CASE *Continued*

"With the little band I'm using, we pretty much know what we want. I use this bass pickup in my Gibson and it's got this little equalizer thing, because I play acoustic-electric. Sometimes I'll try to run a mike onstage, too, on the guitar, and try to get the combination of the two, and sometimes I don't, if that seems like it's going to be a problem. Some days, soundmen don't really know how to deal with acoustic music.

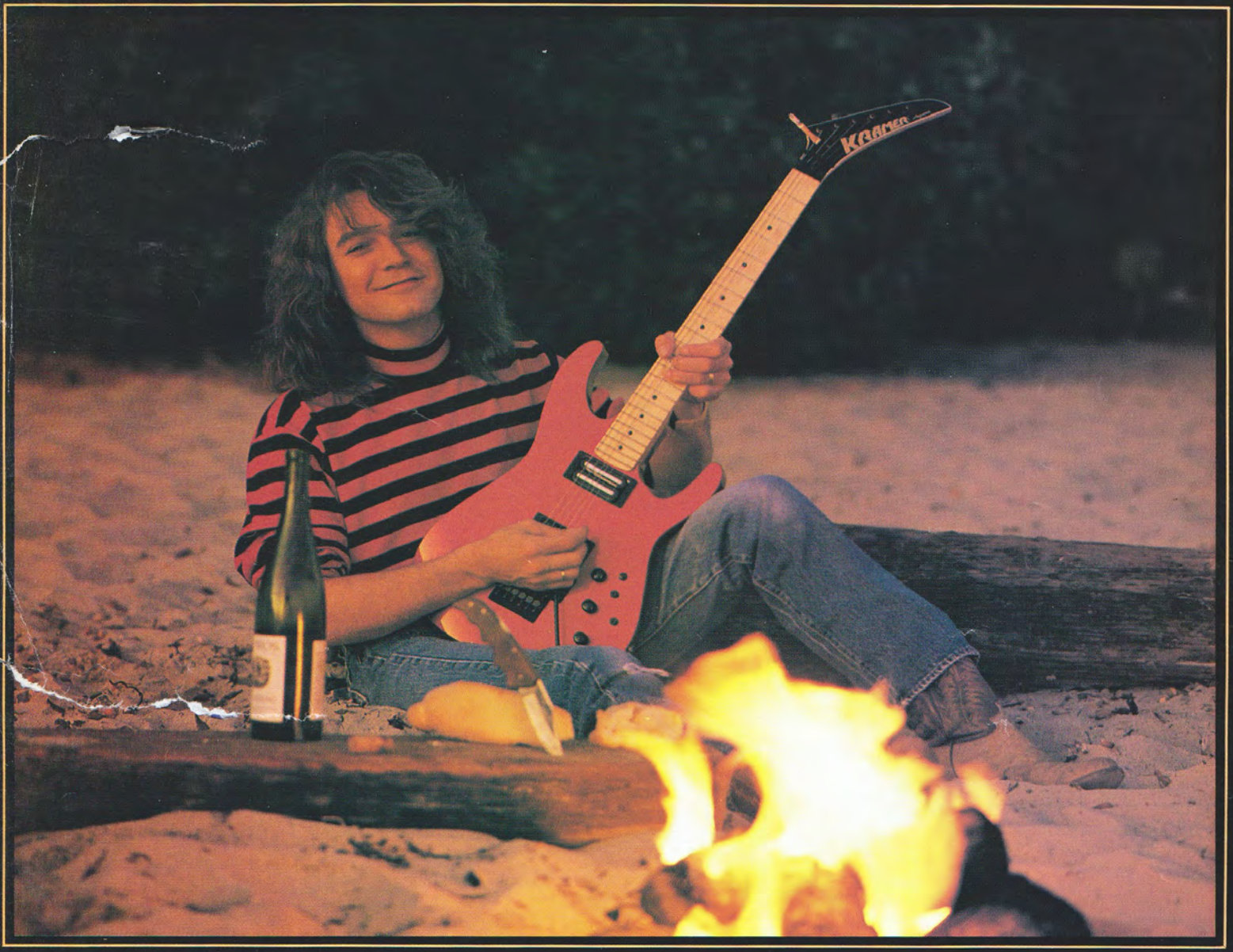
First and foremost, though, Case is a songman, as eclectic as he is verbose, listing among his favorites fellows like John Hiatt, Tom Russell, T-Bone Burnett, Bobby Neuwirth, Blind Lemon Jefferson, Woodie Guthrie, Steve Earle, Ian Tyson, and U. Utah Philips. Of his own stuff, "A Walk in the Woods" has endured well, and "Entella Hotel," from the new album is also strong.

"I love songs and I love songwriting," Case exclaims. "Songs can do anything. Songs can be really funny. They can be really deep. They don't have to rhyme. That basic thing is just that they can lift people up and transport them. You can take them out to the stars and you can take them to see something that they've walked by a thousand times. You can talk about things in songs that if you just stood there and harangued people about, they wouldn't listen. But if I sing about "Poor Old Tom," like I do on my album—I tell his story in a song. That was exactly like this man I met in San Francisco. He told me his story and I wrote it down. I changed his name and that was it. I added a couple of comments. Any way it happens is a good way for a song to get written. Songs don't have to be verse-chorus-bridge. They could be one chord and tell the story about what you did that morning when you woke up. It could be like some story from years ago. There's a million stories in the naked city.

"I write songs any way I can. I usually work with acoustic guitar. I'm not high-tech; I don't make four-track demos. I write a song using a pencil and a piece of paper. Once in a while, I just make them up in my head. I find different guitars have different songs in them. Sometimes you leave a guitar around and don't open it up and then you pull it out after a while and it's got some songs in it. I got this '58 Gibson. It's a parlor guitar. It's what's on the cover of my first album. I don't take it on the road. It's got this really singing tone, especially with the high notes. That's what I write a lot of songs on.

"*Troubador* in French means, 'to find,'" says Case. "A *troubador* is someone who finds a song or receives one, and the songs I want to write are very personal and really resonate with other people."

When you get right down to it . . .



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